

METHODOLOGICAL AND CRITICAL PROBLEMS ARISING FROM THE QUESTION  
OF POPULAR CINEMA'S CONTRIBUTION TO THE IDEOLOGY OF THE  
FEMININE IN BRITAIN BETWEEN 1945-1965

JANET THUMIM

VOLUME 2: APPENDICES

Thesis submitted in fulfilment of the requirements for the  
degree of Ph.D.

Department of English, Media and Drama  
Faculty of Education  
Institute of Education, University of London.

FEBRUARY 1992



## **APPENDICES**

There are three appendices here, each of which is separately introduced. The first is a straightforward list of short synopses of films to which the main text refers. The second deals with the correlation of data concerning assessments of box office success, proposing and applying a method of scoring which generates a sample of films for analysis. The third proposes analytic methods which are developed apropos a group of six films popular at the British box office in 1954, and then applied to the sample of eighteen films generated in the correlation.

## **VOLUME TWO: CONTENTS**

### **5.....Appendix One: Short Synopses of Films**

### **25.....Appendix Two: Correlating Annual Assessments of Success at the UK Box Office**

#### **25.....Introduction**

#### **28.....2.1 UK and US Annual Awards (Tables)**

#### **28.....Picturegoer Annual Awards**

#### **37.....Kinematograph Weekly Annual Top Sellers**

#### **59.....Motion Picture Herald/Fame Top Money Makers**

#### **64.....US Box Office**

#### **75.....Academy Awards, British Academy Awards**

#### **81.....US Awards**

#### **92.....2.2 Picturegoer, Kinematograph Weekly and Motion Picture Herald - Annual Assessments of the UK Box Office from 1945-1960**

#### **100...Motion Picture Almanac Annual Award Categories 1945-1960 (Table)**

#### **102...Picturegoer Annual Award Categories 1945-1959 (Table)**

#### **102...Kinematograph Weekly Annual Award Categories 1945-1960 (Table)**

#### **106...Classification of Kinematograph Weekly's Annual Awards (Table)**

#### **109...2.3 Scoring Method used to generate Sample of Films for Analysis**

#### **110...1954: Different methods for determining the most popular films at the British Box Office**

111...Scoring procedure used to determine possible sample film titles for analysis (Table)

119...2.4 Summary of Award citations used in correlation (Tables)

119...Film Titles

155...Star Names

176...2.5 Most Popular Films at the British Box Office 1945-1965

**182...Appendix Three: Analysis of Sample Group of Films Popular at the UK Box Office in 1945-46, 1955-56, 1963-65.**

182...3.1 Analytic methods developed apropos a group of six films popular at the British Box Office in 1954

188...Female characters in six films popular at the British Box Office in 1954 (Table)

192...Definitions of Women offered via Female Characters

198...Summary of analytic terms

201...3.2 Sample Films - Synopses and lists of characters

283...3.3 Character Groups in Sample films (Tables)

309...3.4 Character Construction in Sample Films (Tables)

## APPENDIX 1: SHORT SYNOPSSES OF FILMS

These short synopses are intended primarily as a convenience for the reader. Since in my text I make some fairly sweeping generalisations about typical themes at different historical moments, though I only give detailed analyses of a relatively small number of films, this appendix also offers a means of checking my propositions against titles which have not been subject to analysis. I have not been able to view some of the films synthesised here, and in these cases have had recourse to the synopsis available in Halliwell's Film Guide. Wherever this is the source I have given the synopsis in quotation marks, referencing Halliwell. I do not always concur with his readings, nevertheless he offers sufficient information for the purposes outlined above.

The format used in this appendix will be as follows:

Film Title  
Director, Production Company, Country, Year.  
Actors  
Synopsis

### All About Eve

Joseph Mankiewicz, 20th Century Fox, US 1950.

Bette Davis; Celeste Holm; Ann Baxter; George Sanders; Thelma Ritter; Gary Merrill; Marilyn Monroe.

Witty story of intrigue and power struggles in the world of the theatre. Eve (Baxter) inveigles her way into the life of Margot Channing (Davis), a celebrated star who is pre-occupied with her advancing age (she is 40), and usurps her position. In the end she too is threatened by an admiring and manipulative acolyte.

### All That Heaven Allows

Douglas Sirk, U I, US 1955

Rock Hudson; Jane Wyman; Agnes Moorhead.

A widow (Wyman), mother of two young adult children, becomes involved with a local tree farmer (Hudson). Despite opposition from both her peer group and her children, and after much heart searching, she goes to join him in his Thoreau-esque life outside the town.

### The Belles of St. Trinians.

Frank Launder, London Films, UK 1954.

## **Appendix 1: Synopses of films**

Alastair Sim, George Cole; Joyce Grenfell; Hermione Baddely; Irene Handl.

Alastair Sim (in drag) is the headmistress of a wickedly anarchic girls' boarding school regarded with terror by both the Ministry of Education and the local constabulary. This highly successful farce was based on Ronald Searle's cartoons, and initiated a series, the last of which was made in 1966.

### The Bells of St. Mary's

Leo McCarey, RKO, US 1945.

Bing Crosby; Ingrid Bergman.

A Catholic school in a run down Irish neighbourhood of New York is threatened with demolition to make way for the car park of a new office block. Against this background the newly arrived pastor (Crosby) and the headteacher (Bergman) negotiate their differing methods of education.

### Black Narcissus

Powell and Pressburger, Archers, UK 1946.

Deborah Kerr; David Farrar; Sabu; Jean Simmons; Kathleen Byron; Flora Robson.

A nun in an Anglo-Catholic convent in the Himalayas is 'unhinged' by the combination of the location, the climate and the charismatic presence of a local expatriate (Farrar). In a struggle with the mother superior (Kerr) she falls to her death and the convent subsequently disbands.

### Brief Encounter

David Lean, Cineguild, UK 1945.

Celia Johnson; Trevor Howard; Stanley Holloway; Joyce Carey; Cyril Raymond.

Laura (Johnson) tells in flashback the story of her love affair with Alec (Howard) whom she met by chance while on a routine shopping trip. Both are happily married and decide to end the affair almost before it has begun.

### Caesar and Cleopatra

Gabriel Pascal, Rank, UK 1945.

## **Appendix 1: Synopses of films**

Claude Rains; Vivien Leigh; Cecil Parker; Stewart Granger; Flora Robson; Stanley Holloway; Jean Simmons; Michael Rennie.

'An elaborate screen treatment of Bernard Shaw's comedy about Caesar's years in Alexandria. Britain's most expensive film is an absurd extravaganza for which the producer actually took sand to Egypt in order to get the right colour. It has compensations however in the sets, the colour, the performances and the witty lines, though all its virtues are theatrical rather than cinematic and the play is certainly not a major work.' Halliwell 1987.

### Calamity Jane

David Butler, Warner, US 1953

Doris Day; Howard Keel; Allyn McClerie.

Musical set in the 19th century American west. Calamity Jane (Day), dressed in her habitually scruffy buckskins, visits Chicago to bring a star attraction to the Deadwood saloon. She and Katie Brown (McLerie) become friends, then rivals and, after Calamity has learned the vital skills of 'femininity', they are re-united in a double wedding with their respective sweethearts.

### The Captive Heart

Basil Dearden, Ealing, UK 1946.

Michael Redgrave; Jack Warner; Basil Radford; Mervyn Johns; Jimmy Hanley; Gordon Jackson; Gladys Henson; Rachel Kempson; Karel Stepanek.

The stories of several British prisoners of war before, during and following their long imprisonment in a German camp, and in particular of a Czech who impersonates a British officer in correspondence with the latter's wife in UK with whom he is eventually united.

### Caravan

Arthur Crabtree, Gainsborough, UK 1946.

Stewart Granger; Anne Crawford; Jean Kent; Dennis Price.

Period melodrama set in England and Spain and following the fortunes of the hero (Granger), his 'highborn' sweetheart (Crawford), her villainous husband (Price) and the Spanish gipsy (Kent) who nurses Granger after he is left for dead by Price's agents.

## **Appendix 1: Synopses of films**

### Carry On Spying

Gerald Thomas, Anglo Amalgamated, UK 1964.

Hattie Jacques; Kenneth Williams; Joan Sims; Sid James.

Ninth in the long running Carry On series: here the successful formula of crude stereotyping and slapstick comedy is deployed in a spy thriller format in which the British team faces the evil STENCH network. The varied European settings and the relatively lavish displays of technology constitute a direct reference to the contemporary James Bond films.

### Conflict

Curtis Bernhardt, Warner, US 1945.

Humphrey Bogart; Sydney Greenstreet; Alexis Smith; Rose Hobart.

'A man murders his wife and is apparently haunted by her; but the odd happenings have been arranged by a suspicious psychiatrist'. Halliwell 1987. Though released in 1945 the film was completed in August 1943.

### The Corn is Green

Irving Rapper, Warner, US 1945.

Bette Davis; Nigel Bruce; Rhys Williams; John Dall; Joan Lorrington.

'In 1895 Miss Moffat starts a village school for Welsh miners, and after some tribulations sees one of them off to Oxford'. Halliwell 1987.

### The Curse of Frankenstein

Terence Fisher, Hammer, UK 1957.

Peter Cushing; Christopher Lee; Hazel Court; Robert Urquhart.

'A lurid revamping of the 1931 Frankenstein, this time with severed eyeballs and a peculiarly unpleasant and uncharacterised creature, all in gory colour. It set the trend in nasty horrors from which we have all suffered since, and launched Hammer Studios on a long and profitable career of charnelry'. Halliwell 1987.

### The Dam Busters

## **Appendix 1: Synopses of films**

Michael Anderson, ABPC, UK 1954.

Michael Redgrave; Richard Todd; Ursula Jeans.

Scientist Barnes Wallis (Redgrave) and RAF Squadron Leader Gibson (Todd) successfully collaborate in bombing the Ruhr dams in 1943 using a specially invented bouncing bomb. This celebrated incident from British war history is described with a loving and apparently documentary attention to detail though the film's meritocratic ideals have a distinctly 50s air.

### Doctor At Sea

Ralph Thomas, Rank, UK 1955.

Dirk Bogarde; Brigitte Bardot; Brenda de Banzie; James Robertson Justice; Maurice Denham.

Newly qualified Dr Sparrow (Bogarde) escapes the unwelcome advances of his senior partner's daughter by going to sea as a ship's doctor. Thereafter follows a series of comedy routines purveying familiar stereotypes of British farce - foreigners, unions, women, the class system - against a travelogue background of blue seas and skies.

### Doctor in the House

Ralph Thomas, Rank, UK 1954.

Dirk Bogarde; Kenneth More; Kay Kendall; Muriel Pavlow; Donald Sinden; Donald Houston.

First of the popular 'Doctor' series, the film details the medical training of Simon Sparrow (Bogarde), making the most of its medical context and 'student' protagonists to produce comic set pieces in the British music hall tradition.

### Dr. No

Terence Young, UA, UK 1962.

Sean Connery; Ursula Andress.

First of the successful series of James Bond films based on Ian Fleming's novels. In this one Bond (Connery) is pitted against a master criminal operating in the West Indies, and the series' format of lavish spectacle, violent action and female characters' susceptibility to Bond's charismatic sexuality, is established.



## **Appendix 1: Synopses of films**

### East of Eden

Elia Kazan, Warner, US 1955.

James Dean; Raymond Massey; Julie Harris; Jo Van Fleet; Richard Davalos; Burl Ives; Albert Dekker.

Based on a Steinbeck novel, the film is set in California during the first world war. Adam (Massey) has brought up his twin sons Aron (Davalos) and Cal (Dean) alone since their mother (Van Fleet) deserted the family soon after the children's birth. Aron is obedient and 'good', Cal is difficult and 'bad'. The film follows Cal's various attempts to 'find' himself and to win his father's love, which he eventually does with the help of Abra (Harris), initially his brother's girl but who discovers she loves Cal.

### From Here To Eternity

Fred Zinneman, Columbia, US 1953.

Frank Sinatra; Burt Lancaster; Montgomery Clift; Deborah Kerr; Ernest Borgnine; Donna Reed.

'Life in a Honolulu barracks at the time of Pearl Harbour. Cleaned up and streamlined version of a best seller in which the sexual frustrations of a number of unattractive characters are laid bare. As a production, it is Hollywood in good form, and certainly took the public fancy as well as establishing Sinatra as an acting force.' Halliwell 1987.

### From Russia With Love

Terence Young, UA, UK 1963.

Sean Connery; Robert Shaw; Lotte Lenya; Eunice Gayson; Lois Maxwell.

A Russian spy joins an international crime ring in order to kill the British agent Bond/007 (Connery) and steal a vital new piece of intelligence equipment from 'the West'. This second James Bond film develops the successful formula of the first, this time with Venice and Istanbul amongst the spectacular locations.

### The Glenn Miller Story

Anthony Mann, U-I, US 1954.

James Stewart; June Allyson; Frances Langford; Louis Armstrong; Gene Krupa.

## **Appendix 1: Synopses of films**

Musical biopic telling moments from the life of the celebrated band leader, emphasising his rise from obscurity to stardom, his marriage and his patriotic death while entertaining US troops stationed in Europe during the second world war.

### Goldfinger

Guy Hamilton, UA, UK 1964.

Sean Connery; Honor Blackman; Gert Frobe; Harold Sakata; Lois Maxwell; Shirley Eaton; Bernard Lee.

James Bond (Connery) versus Auric Goldfinger (Frobe): after a series of lavish and spectacular adventures in Miami, Switzerland and Kentucky, Bond discovers and foils Goldfinger's plan to plant a Chinese nuclear device in the US gold reserves at Fort Knox in order to disable Western economies and increase the value of his own holdings. This was the third of the Bond films.

### Gone With The Wind

Victor Fleming (George Cukor, Sam Wood), MGM, US 1939.

Vivien Leigh; Clark Gable; Olivia de Havilland; Leslie Howard; Barbara O'Neill; Hattie McDaniel; Butterfly McQueen; Thomas Mitchell.

The biggest box office hit ever: this celebrated and lavish film tells the story of a southern belle, Scarlett O'Hara (Leigh), her stirring life during the period of the civil war, and her stormy relationship with Rhett Butler (Gable).

### The Great Escape

John Sturges, UA, US 1963.

James Garner; Steve McQueen; Richard Attenborough; James Donald; Charles Bronson; Donald Pleasence; James Coburn; David McCallum; Gordon Jackson.

'Allied prisoners plan to escape from a German prison camp. Pretty good but overlong POW film with a tragic ending'. Halliwell 1987.

### Guys and Dolls

Joseph Mankiewicz, Samuel Goldwyn, US 1955.

Marlon Brando; Jean Simmons; Frank Sinatra; Vivian Blaine; Stubby

## **Appendix 1: Synopses of films**

Kaye.

A young hoodlum (Brando) takes a bet that he can charm a Salvation Army officer (Simmons), on a mission to save souls in a run down area of the city. Musical romance with a series of song and dance set pieces in a studio bound 'New York'.

### The Happiest Days of Your Life

Frank Launder, British Lion, UK 1950.

Margaret Rutherford; Alastair Sim; Joyce Grenfell.

A girls' school, headmistress Rutherford, is billeted on a boys' school, headmaster Sim, with farcical consequences prefiguring the later St. Trinians cycle.

### A Hard Day's Night

Dick Lester, (UA) Proscenium, UK 1964.

The Beatles; Wilfrid Brambell; Norman Rossington; Victor Spinetti.

The film combines documentary detail with fantasy and farce in an action packed account of a twenty four hour trip from Liverpool to London by the British pop music group, the Beatles, who were approaching the height of their popularity at the time.

### Help

Dick Lester, (UA) Walter Shenson, UK 1965.

The Beatles; Leo McKern; Eleanor Bron; Victor Spinetti.

'An oriental high priest chases the Beatles around the world because one of them has a sacred ring. Exhausting attempt to outdo A Hard Day's Night in lunatic frenzy, which goes to prove that some talents work better on low budgets.' Halliwell 1987.

### Henry V

Laurence Olivier, Rank/Two Cities, UK 1944.

Laurence Olivier; Robert Newton; Leslie Banks; Esmond Knight; Renee Asherson; George Robey; Leo Genn; Felix Aylmer.

'Shakespeare's historicval play is seen in performance at the Globe theatre in 1603; as it develops the scenery becomes more

## **Appendix 1: Synopses of films**

realistic. Immensely stirring, experimental and almost wholly successful production of Shakespeare on film, sturdy both in its stylization and its command of more conventional cinematic resources for the battle.' Halliwell 1987.

### Here Come the Waves

Mark Sandrich, Paramount, US 1944.

Bing Crosby; Betty Hutton; Sonny Tufts; Ann Doran.

'A sailor falls in love with identical twin Waves. Empty headed, professionally executed musical recruiting poster.' Halliwell 1987.

### High Society

Charles Walters, MGM, US 1956.

Grace Kelly, Bing Crosby; Frank Sinatra; Celeste Holm; Louis Armstrong; Louis Calhern.

Musical remake of The Philadelphia Story (1940). A rich heiress (Kelly) about to enter into her second marriage returns, at the last minute, to the arms of her first husband (Crosby). Their romance is paralleled by that of the two journalists (Holm and Sinatra) covering the wedding.

### Hobson's Choice

David Lean, British Lion/London, UK 1953.

Charles Laughton; John Mills; Brenda da Banzie; Prunella Scales.

Domestic comedy set in 19th century Lancashire. Da Banzie is the eldest of Laughton's three daughters and efficiently runs both his home and his boot and shoe shop. Though at 30 she is considered an 'old maid' she defies her father, marries their skilled employee (Mills) and sets up a rival business.

### I Live in Grosvenor Square

Herbert Wilcox, ABP, UK 1945.

Anna Neagle; Rex Harrison; Robert Morley; Jane Darwell; Nancy Price; Dean Jagger.

'A Duke's daughter falls in love with an American air force sergeant.' Halliwell 1987. Topical romance which was successful

## Appendix 1: Synopses of films

at the British box office and initiated the Wilcox/Neagle 'London' romances.

### It Always Rains on Sunday

Robert Hamer, Ealing, UK 1947

Googie Withers; John McCallum; Jack Warner; Edward Chapman; Sidney Tafler.

An escaped convict (McCallum) claims refuge from his sweetheart of long ago (Withers), now married with a son and adult step-daughters. Her dilemma is played out against the Sunday routines of London's East End, the interactions of the family and the thriller format of the manhunt.

### Jassy

Bernard Knowles, Gainsborough, UK 1947.

Margaret Lockwood; Patricia Roc; Dennis Price; Basil Sydney.

'A gipsy servant girl falls in love with her master but is accused of murder. Period romantic melodrama of the Man In Grey school; poor of its kind despite high production values.' Halliwell 1987.

### The King and I

Walter Lang, 20th Century Fox, US 1956.

Deborah Kerr; Yul Brynner; Rita Moreno.

'Musical remake of Anna and the King of Siam, from the highly successful stage production. The film is opulent in lush detail but quite lacking in style.' Halliwell 1987.

### The Life and Death of Colonel Blimp

Powell and Pressburger, GFD/Archers, UK 1943.

Roger Livesy; Anton Walbrook; Deborah Kerr; Roland Culver; Ursula Jeans.

The film chronicles the experience of Clive Candy (Livesy), a British officer, drawing attention to the differing codes of militarism and masculinity operating in the British and German armies in the first world war, and following their evolution in the 1939-1945 conflict. To those who opposed both its export and

## **Appendix 1: Synopses of films**

its release, the film portrayed the British high command unfavorably, while others claimed it showed an admirable capacity for self criticism which augured well for British victory.

### Madonna of the Seven Moons

Arthur Crabtree, Gainsborough, UK 1944.

Phyllis Calvert; Patricia Roc; Stewart Granger; John Stuart; Jean Kent; Nancy Price; Peter Glenville; Peter Murray Hill.

Melodrama set in pre-war Florence and Rome, concerning the fatal consequences of the heroine's (Calvert) 'split personality'. As Maddalena she is the devout, retiring wife of a wealthy Roman and mother of Angela (Roc); as Rosanna she is the mistress of the leader (Granger) of a gang of petty crooks in the picturesque back streets of Florence.

### The Man Who Knew Too Much

Alfred Hitchcock, Paramount, US 1956.

James Stewart; Doris Day; Bernard Miles; Brenda de Banzie.

Remake of the 1934 spy thriller involving a kidnapped child and her father's efforts to rescue her.

### Marnie

Alfred Hitchcock, Universal, US 1964.

Sean Connery; Tippi Hedren; Martin Gabel; Diane Baker; Louise Latham.

Psychological thriller in which Mark (Connery) pursues and marries Marnie (Hedren), seeking to explain and 'cure' both her criminality and her frigidity. In a flashback sequence at the end of the film a childhood trauma is revealed to be the cause of her 'problems'.

### Marty

Delbert Mann, UA, US 1955.

Ernest Borgnine; Betsy Blair.

The story of a couple who, because they each consider themselves to be unattractive, had given up hope of love and marriage. Borgnine is Marty, a 34 year old Italian butcher from the Bronx

## **Appendix 1: Synopses of films**

who lives with his mother, and Blair is the girl he meets at a dance where she has been abandoned by her blind date.

### Mary Poppins

Robert Stevenson, Walt Disney, US 1964.

Julie Andrews; Dick Van Dyke; Glynis Johns; David Tomlinson; Hermione Baddeley; Elsa Lanchester; Jane Darwell.

Musical about a magical nanny (Andrews) and her subversive, though ultimately therapeutic, interventions into a middle class Edwardian household. Animation, live action and studio versions of stereotypical London exteriors are combined in a series of storybook versions of conventional Britishness as imagined by Hollywood.

### Mildred Pierce

Michael Curtiz, Warner, US 1945.

Joan Crawford; Eve Arden; Ann Blyth; Jack Carson; Zachary Scott.

The generic codes of film noir and the family melodrama are employed to tell the story of Mildred Pierce (Crawford), the break-up of her marriage, her rise and fall as an entrepreneur, and the fate of her two daughters.

### Millions Like Us

Lauder and Gilliat, Gainsborough, UK 1943.

Patricia Roc; Gordon Jackson; Moore Marriott; Eric Portman; Anne Crawford; Basil Radford; Naunton Wayne; Joy Shelton; Megs Jenkins.

The film deals with female call up in the UK during the second world war, and follows a group of young 'mobile' women as they are drafted to a munitions factory in the countryside far from their homes. They come from a cross section of classes and regions and the understanding that develops between them is exemplary of the Ministry of Information's ideal of a patriotically united home front.

### Mr Skeffington

Vincent Sherman, Warner, US 1944.

Bette Davis; Claude Rains.



## **Appendix 1: Synopses of films**

'A selfish beauty finally turns to her discarded dull husband; when he is blind he doesn't mind her faded looks.' Halliwell 1987.

### Oklahoma

Fred Zinneman, Rodgers and Hammerstein, US 1955.

Gordon Macrae; Shirley Jones; Rod Steiger; Gloria Grahame.

Musical story of the mid-west. 'A cowboy wins his girl despite the intervention of a hired hand.' Halliwell 1987.

### Old Acquaintance

Vincent Sherman, Warner, US 1943.

Bette Davis; Miriam Hopkins; Gig Young; John Loder; Dolores Moran.

'Two jealous lady novelists interfere in each other's love lives. A dated but rather splendid battle of the wild cats, with two stars fighting their way through a plush production and a rather overlong script.' Halliwell 1987.

### On The Waterfront

Elia Kazan, Columbia, US 1954.

Marlon Brando; Eve Marie Saint; Lee J Cobb; Rod Steiger; Karl Malden.

Set among the dockers of New York, the film chronicles the struggle of Terry Mulloy (Brando), the young brother of a corrupt union official, to recognise his awakening conscience and lead the dockers in defence of the union. He is encouraged by Edie Doyle (Saint) and the local priest (Malden).

### Passport to Pimlico

Henry Cornelius, Ealing, UK 1949.

Stanley Holloway; Margaret Rutherford; Basil Radford; Naunton Wayne; Hermione Baddely; Jane Hylton; Betty Warren; Sidney Tafler.

Children playing on a bomb site find an ancient document which shows that Pimlico was owned by the Burgundian crown and is thus a part of France. The consequences are developed in a comic



## **Appendix 1: Synopses of films**

fantasy in which the dual restrictions of British convention and post-war austerity are overturned.

### Piccadilly Incident

Herbert Wilcox, ABP, UK 1946.

Anna Neagle; Michael Wilding; Michael Laurence; Frances Mercer; Coral Browne.

Diana (Neagle) and Alan (Wilding) meet and marry during the blitz in wartime London and are then separated by their service duties. When she returns to the UK after three years marooned on a Pacific island Diana finds that Alan, after mourning her loss, has remarried and had a son by his new American wife. The film's ostensible concern is the legitimacy of this child.

### A Place of One's Own

Bernard Knowles, Gainsborough, UK 1945.

James Mason; Barbara Mullen; Margaret Lockwood; Dennis Price.

'A couple buy a house they find to be haunted, and their young companion is affected by the place. She is cured by a mysterious doctor whose body had been found several hours before.' BFI filecard.

### Private's Progress

John Boulting, British Lion, UK 1956.

Ian Carmichael; Terry Thomas; Richard Attenborough; Dennis Price.

'An extremely innocent young national serviceman is taught a few army dodges and becomes a dupe for jewel thieves. Celebrated army farce with satirical pretensions; when released it had something to make everyone in Britain laugh.' Halliwell 1987.

### A Queen is Crowned

Castleton Knight (Producer). Rank, UK 1953.

Documentary record, in technicolor, of the June 1953 coronation of the British Queen Elizabeth II, with a narration by Laurence Olivier.

### Reach For The Sky

## **Appendix 1: Synopses of films**

Lewis Gilbert, Rank, UK 1956.

Kenneth More; Muriel Pavlow; Dorothy Alison; Sidney Tafler.

Biopic about the flier and hero of the second world war Douglas Bader (More). The details of his RAF training, his recovery from the accident in which he lost both his legs and his celebrated wartime bravery are suggested to be exemplary of the British character and fighting spirit.

### Rear Window

Alfred Hitchcock, Hitchcock, US 1954.

James Stewart; Grace Kelly; Raymond Burr; Thelma Ritter.

A news photographer (Stewart), confined to his chair by a broken leg, observes the daily routines of the inhabitants of the neighbouring apartment block. Convinced that a man has murdered his wife, he enlists the help of his girlfriend (Kelly) in investigating his suspicions. The film is thus concerned with scopophilia and with gender based power relations and is consequently understood by many as a paradigm for the cinema itself.

### Rebel Without a Cause

Nicholas Ray, Warner, US 1955.

James Dean; Natalie Wood; Jim Backus; Sal Mineo; Ann Doran; Dennis Hopper.

The narrative covers an eventful twenty four hours in the life of its adolescent hero, Jim (James Dean). At the opening he is drunk, disorderly and disaffected - by the close he has 'grown up'. The film was noted for its implicit criticism of the parental generation, held culpable for the delinquent behaviour of their young, and for locating the problem in the wealthy classes.

### The Road to Utopia

Hal Walker, Paramount, US 1945.

Bob Hope,; Bing Crosby; Dorothy Lamour.

Fourth of the popular musical comedy 'Road' films, this one is set in the California gold rush.

## **Appendix 1: Synopses of films**

### Saturday Night and Sunday Morning

Karel Reisz, Bryanston/Woodfall, UK 1960.

Albert Finney; Rachel Roberts; Shirley Ann Field; Hylda Baker.

One of the first 'kitchen sink' films heralded as the British 'new wave'. Arthur Seaton (Finney) is a young factory worker living with his parents in a northern industrial town. He has an affair with a married woman (Roberts) and meets a girl he wants to marry (Field). The film's explicit reference to private and public moral codes marked a clear change in British cinema.

### The Searchers

John Ford, Warner, US 1956.

John Wayne; Jeffrey Hunter; Natalie Wood; Vera Miles; Ward Bond.

Set in the late 1860s the film details the five year search for Debbie (Wood) abducted by Comanches when they attacked her home and murdered her family. Ethan (Wayne) and Marty (Hunter) follow this western quest through spectacular landscapes and varying weather conditions, returning periodically to the isolated Texan settlers' community.

### Seven Brides for Seven Brothers

Stanley Donen, MGM, US 1954.

Howard Keel; Jane Powell; Jeff Richards; Russ Tamblyn.

'In the old west, seven hard working brothers decide they need wives, and carry off young women from the villages around. Disappointingly studio bound western musical, distinguished by an excellent score and some brilliant dancing, notably the barn raising sequence.' Halliwell 1987.

### The Seventh Veil

Compton Bennett, Theatrecraft, UK 1945.

James Mason; Anne Todd; Herbert Lom; Albert Lieven; Hugh McDermott.

Psychological drama about a concert pianist (Todd) and the reasons for her pathological belief that her hands are irreparably damaged. Lom is her psychiatrist and Mason the misogynist cousin who, as her guardian, has brought her up and

## **Appendix 1: Synopses of films**

overseen her professional training.

### The Slipper and the Rose

Bryan Forbes, Paradine, UK 1976.

Margaret Lockwood; Richard Chamberlain; Gemma Craven; Kenneth More; Michael Hordern; Edith Evans.

Lavish musical production of the Cinderella story.

### A Song to Remember

Charles Vidor, Columbia, US 1944.

Cornel Wilde; Merle Oberon; Paul Muni; George Coulouris; George Macready.

Unexpectedly popular Hollywood musical biopic about the life of Chopin and his relationship with George Sand.

### South Pacific

Joshua Logan, Magna, US 1958.

Rossano Brazzi; Mitzi Gaynor; Ray Walston; John Kerr; Frances Nuyen; Juanita Hall.

Musical set against the background of the US/Japanese conflict in the second world war. In 1943 a young US Navy nurse (Gaynor) falls in love with a locally resident middle-aged Frenchman (Brazzi) who becomes a war hero.

### Spellbound

Alfred Hitchcock, David O Selznick, US 1945.

Ingrid Bergman; Gregory Peck; Leo G Carroll; Michael Chekov.

Bergman is a psychiatrist; she falls in love with her amnesiac patient who believes himself to be a murderer.

### A Stitch in Time

Robert Asner, Rank, UK 1963.

Norman Wisdom; Edward Chapman; Jerry Desmonde; Jeanette Stork.

## **Appendix 1: Synopses of films**

Vehicle for the popular British slapstick comedian, Norman Wisdom, who plays a butcher's boy falling for a nurse during a stay in hospital.

### Summer Holiday

Peter Yates, ABP, UK 1962.

Cliff Richard; Lauri Peters; Melvyn Hayes; Una Stubbs; Teddy Green; Ron Moody; Lionel Murton; David Kossoff.

Musical travelogue in which four young London Transport mechanics led by Cliff Richard take a specially fitted red double decker London bus across Europe to Athens, encountering various light hearted adventures on the way.

### They Were Sisters

Arthur Crabtree, Gainsborough, UK 1945.

James Mason; Phyllis Calvert; Dulcie Gray; Hugh Sinclair; Anne Crawford; Peter Murray Hill.

'One of three sisters tries to rescue another, ill treated by her sadistic husband, but the sister kills herself. At the inquest the former is given custody of the children.' BFI filecard.

### Tom Jones

Tony Richardson, Woodfall, UK 1963.

Albert Finney; Susannah York; Hugh Griffith; Edith Evans; Joan Greenwood; Diane Cilento; David Warner; Freda Jackson; Wilfrid Lawson; George Devine; Joyce Redman; Rachel Kempson.

Based on Fielding's classic 18th century novel, the film chronicles the adventures of Tom (Finney), the illegitimate ward of a worthy west country squire, in his home, on the road after his banishment and in London as he seeks reunion with his true love Sophie (York), daughter of the bucolic neighbouring squire.

### A Town Like Alice

Jack Lee, Rank, UK 1956.

Virginia McKenna; Peter Finch.

'Life among the prisoners of the Japanese in Malaya, especially one who is finally reunited with her Australian lover. Genteelly

## **Appendix 1: Synopses of films**

harrowing war film, formlessly adapted from the first part of a popular novel; a big commercial success in its day.' Halliwell 1987.

### Von Ryan's Express

Mark Robson, 20th Century Fox, US 1965.

Frank Sinatra; Trevor Howard; Sergio Fantoni.

'In an Italian POW camp during World War II, an unpopular American Captain leads English prisoners in a train escape. Exhilarating action thriller with slow spots atoned for by a nail biting finale, though the downbeat curtain mars the general effect'. Halliwell 1987.

### The Way to the Stars

Anthony Asquith, Two Cities, UK 1945.

John Mills; Rosamund John; Michael Redgrave; Stanley Holloway; Joyce Carey; Felix Aylmer; Trevor Howard; Jean Simmons; ~~Douglas Montgomery~~

Set during the latter part of the second world war as American fliers join the RAF station near the small country hotel in which much of the action takes place. The romance, marriage, motherhood and bereavement of the hotel manageress is central among other individual dramas played out against the wartime background.

### The Wicked Lady

Leslie Arliss, Gainsborough, UK 1945.

Margaret Lockwood; Patricia Roc; James Mason; Michael Rennie; Griffith Jones; Enid Stamp-Taylor; Martita Hunt; Felix Aylmer.

Costume drama set in Restoration England. Barbara (Lockwood) steals Caroline's (Roc) fiance Ralph (Griffith Jones) but, quickly bored with marriage, starts to lead a secret nocturnal life as a highwayman. She meets and partners Capt. Jerry Jackson (Mason) but betrays and kills him, adding to the murders she has committed. Caroline becomes engaged to Kit (Rennie), the only man Barbara has ever loved. During Barbara's attempt to kill Ralph so that she might marry Kit he shoots her and she dies alone as the other three discover her double life.

### Woman in a Dressing Gown

## **Appendix 1: Synopses of films**

J Lee Thompson, Godwin/Willis, UK 1957.

Anthony Quayle; Yvonne Mitchell; Sylvia Sym; Andrew Ray; Carole Lesley.

Marital drama told mainly from the point of view of the wife (Mitchell) as her marriage is threatened by her husband's (Quayle) affair with a younger woman (Sym). The film stands out for its careful attention to the domestic details of the lower middle class urban setting and for its sympathetic attention to the different desires of its protagonists.

### Yield to the Night

J Lee Thompson, ABP, UK 1956.

Diana Dors; Yvonne Mitchell; Michael Craig.

Anti capital punishment drama based on the Ruth Ellis case. Dors plays the lead and her accomplished performance surprised many, particularly since she spends most of the film in her prison cell accompanied only by her warder (Mitchell) and dressed in a voluminous nightdress, without makeup, as she awaits execution.

### The Young Ones

Sidney J Furie, ABP, UK 1961.

Cliff Richard; Robert Morley; Carole Grey; Melvyn Hayes.

Musical comedy set in London in which a youth club is threatened with demolition by a property tycoon (Morley) whose son (Richard), a member of the club, organises resistance. To raise the necessary funds the teenagers put on a musical in an abandoned theatre and its success unites the generations.

### Zulu

Cy Endfield, Paramount/Diamond, UK 1964.

Stanley Baker; Jack Hawkins; Michael Caine.

'In 1879 British soldiers stand fast against the Zulus at Rorke's drift. Standard period heroics, well presented and acted.' Halliwell 1987.



## APPENDIX 2: CORRELATING ANNUAL ASSESSMENTS OF SUCCESS AT THE UK BOX OFFICE

In order to pursue my exploration of popular cinema's routine representations of women in the post war period, I needed to know which were the most popular films at the UK box office. There is no simple answer to this question: the popular is not exactly equivalent to the financially successful, neither can it be said to conform to the requirements of any discrete social grouping. Popularity, in the field of mass culture where the popular objects are the product of more or less industrialised processes, is the consequence of temporary synonymities of taste, and the economic success of the product is itself the consequence of this synonymity.

Drawing general conclusions, making broad assessments of the developments and changes in the popularity of films over an appreciable historical period, which my question requires me to do, inevitably involves some method of sampling the possible range of available material. In arriving at a sampling method it is clearly imperative to keep the purposes of the investigation in mind. A method appropriate to one purpose might be meaningless for another. Bordwell, Staiger and Thompson (The Classical Hollywood Film RKP 1985) used a randomly chosen sample of films as the basis for their analyses. They used the list published in The 1961 Film Daily Yearbook (ed. Bahn publ. NY Film Daily 1961) of 29,998 titles released in the USA between 1915 and 1960, and after 'eliminating all titles not from an American studio' used a random number table to select 851 titles of which they located 100 for detailed study.

Our selection procedures represent the closest a researcher can come to random sampling when dealing with historical artefacts. The point remains that our choices were not biased by personal preferences or conceptions of influential or masterful films.

Bordwell, Staiger and Thompson 1985 op cit p388.

Since their project was to define and describe the cultural product loosely referred to as the 'classical Hollywood picture' it clearly made sense for them to develop a sampling method which could remain independent of evaluative judgements and theoretical constructs both contemporary with and subsequent to the production of the films themselves. This is in stark contrast to the claim in the 1986 publicity for the then forthcoming International Dictionary of Films and Filmmakers:

The selection in this volume has been made by an international advisory board of notable film scholars, critics and archivists. Entries in Films have been selected on the basis of each film's importance in cinematic history and its broad cultural significance.

Firethorn Press publicity 1986.

The work contains a mere 500 entries and can therefore hardly avoid representing a distillation of already existing historical



## Appendix 2: Correlating success at the UK box office

and cultural prejudices about cinema likely to reinforce hegemonic discourse. Charles Barr, in his Ealing Studios (1977) avoids the problem of sampling altogether by dealing with the entire output of a particular studio for the whole of its productive life: an appendix lists the credits of all the films produced at Ealing and synopsis most of them. Clearly this option was not available to Bordwell, Staiger and Thompson, whose object of study comprised some 30.000 films, nor to the Firethorn Press in their attempt to delineate a substantially larger field. Barr's object of study - the exploration of an already defined product - is coherent enough to be susceptible to this degree of thoroughness. Other more general studies tend on the whole to be unashamedly idiosyncratic in their dependence on the assumptions of their authors.

Arthur Knight in The Liveliest Art (Mentor 1959) for example, assumes that film is indeed an 'art' and proceeds to describe its evolution in terms such as 'style' and 'movement' which are directly borrowed from the histories of the 'high' arts of painting, music, literature and architecture:

Consequently I have centered this book on what I consider to be key films, pictures that are important not only in themselves but also that seem to summarise a whole style or movement in film history.

Knight op cit introduction p vi.

A little earlier, in 1937, Gilbert Seldes asserted the peculiar features of the cinema audience:

The movie is mass entertainment - and both these words are important because the feeling that a large crowd is sharing one's experience is cherished by almost all human beings.

Seldes Movies for the Millions Batsford 1937 p 9.

He characterised his book as a 'guide' for the filmgoer, purporting to distinguish between 'good' and 'bad' products and essentially conforming to the paternalist model of culture prevalent in the thirties and forties.

My position is a different one. Like Bordwell, Staiger and Thompson I wish to explore, as untrammelled as possible by prejudice and assumption, some familiar and well worked terrain. Unlike them my emphasis is not so much on the product itself - in their case the 'Hollywood film' - but on the consumption of the product. My sampling method must therefore privilege contemporary audience assessments. Fortunately there are further relevant constraints: I am interested in the UK audience, and though this inevitably implies attention to the American product assessments of the American audience are of marginal interest. I have, therefore, noted successes at the US box office (appendix 2.1) but I have not included them in my calculations (appendix 2.2, 2.3). Similarly I have noted but not included the assessments of critics and professional peer groups as evidenced in the American Oscar awards and the British Academy awards since these have a fairly low correlation with box office success.

## Appendix 2: Correlating success at the UK box office

I have correlated the annual awards of the fan magazine Picturegoer, three of the most consistent categories in the British trade journal Kinematograph Weekly, and two of the categories attending specifically to the British box office in the American Motion Picture Almanac (Appendix 2.2). All these three sources give annual accounts of the industry in terms of film titles and stars' names, sometimes, though not always, linked. Since the perception of popularity was closely associated with named stars I have taken assessments of stars' popularity into account. Given this material there were twelve different ways of calculating the relative popularity of films at the UK box office in each year. I tested these methods on one year (1954; see appendix 3.1), selecting a method which excludes all American listings except those of MPH concerned with the UK box office, excludes all critics' evaluations and awards, but takes account of the popularity of named stars at the UK box office. I applied a numerical calculation to each of the years from 1945-65 which yielded a small group of markedly more popular films for each year (Appendix 2.3: Scoring procedure). Finally I selected a group of six films from each of three points in the period, 45-46, 55-56, 63-65, from amongst the group of those which appear by my calculations to have been the most popular. This final selection was determined partly by availability, partly by my wish to achieve as much generic variety as possible in my sample group of eighteen films. The list of films from amongst which my selection was made is given in Appendix 2.5.

This appendix is organised as follows:

- 2.1: UK and US Awards 1945-1965.
- 2.2: Picturegoer, Kinematograph Weekly, Motion Picture Almanac annual award categories.
- 2.3: Scoring method used to generate sample.
- 2.4: Citations of film titles and star names 1945-1965.
- 2.5: Films most popular at the British box office 1945-1965.

Appendix 2.1: UK and US annual awards  
 PICTUREGOER ANNUAL AWARDS

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1945	1: Laurence Olivier (Henry V) 2: James Mason (The Seventh Veil) 3: Ray Milland (The Lost Weekend) 4: John Mills (The Way to the Stars) 5: Gregory Peck (The Keys to the Kingdom) 6: Cornel Wilde (A Song to Remember) 7: Claude Rains (Mr Skeffington) 8: Stewart Granger (Madonna of the Seven Moons) 9: Douglass Montgomery (The Way to the Stars) 10: Michael Redgrave (Dead of Night)	1: Ann Todd (The Seventh Veil) 2: Greer Garson (Valley of Decision) 3: Bette Davis (Mr Skeffington) 4: Phyllis Calvert (Madonna of the Seven Moons) 5: Rosamund John (The Way to the Stars) 6: Joan Fontaine (The Affairs of Susan) 7: Dorothy McGuire (The Enchanted Cottage) 8: Anna Neagle (I Live in Grosvenor Square) 9: Margaret Rutherford (Blithe Spirit) 10: Renee Asherson (Henry V)
1946	1: Gregory Peck (Spellbound) 2: Michael Redgrave (The Captive Heart) 3: Michael Wilding (Piccadilly Incident) 4: Eric Portman (Wanted for Murder) 5: Bing Crosby (The Bells of St Mary's) 6: Claude Rains (Caesar and Cleopatra) 7: Ralph Richardson (School for Secrets) 8: Rex Harrison (Anna and the King of Siam) 9: John Dall (The Corn is Green) 10: James Mason (The Wicked Lady)	1: Anna Neagle (Piccadilly Incident) 2: Celia Johnson (Brief Encounter) 3: Bette Davis (The Corn is Green) 4: Vivien Leigh (Caesar and Cleopatra) 5: Ingrid Bergman (Spellbound) 6: Dorothy McGuire (The Spiral Staircase) 7: Olivia de Havilland (The Dark Mirror) 8: Margaret Lockwood (The Wicked Lady) 9: Joan Crawford (Mildred Pierce) 10: Gene Tierney (Leave Her to Heaven)

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1947	1: John Mills (Great Expectations) 2: Michael Wilding (The Courtneys of Curzon St) 3: James Mason (Odd Man Out) 4: Gregory Peck (The Yearling) 5: Larry Parks (The Jolson Story) 6: Dana Andrews (Boomerang) 7: Claude Rains (Deception) 8: Griffith Jones (They Made Me a Fugitive) 9: Tyrone Power (The Razor's Edge) 10: Michael Redgrave (Fame is the Spur)	1: Anna Neagle (The Courtneys of Curzon St) 2: Mai Zetterling (Frieda) 3: Ingrid Bergman (Notorious) 4: Jean Simmons (Great Expectations) 5: Deborah Kerr (Black Narcissus) 6: Jennifer Jones (Duel in the Sun) 7: Margaret Lockwood (The White Unicorn) 8: Anne Baxter (The Razor's Edge) 9: Rosalind Russell (Sister Kenny) 10: Googie Withers (It Always Rains on Sunday)
1948	1: Laurence Olivier (Hamlet) 2: Michael Wilding (Spring in Park Lane) 3: Robert Donat (The Winslow Boy) 4: Alec Guinness (Oliver Twist) 5: Michael Denison (My Brother Jonathon) 6: Ralph Richardson (The Fallen Idol) 7: Anton Wallbrook (The Red Shoes) 8: Gregory Peck (Gentleman's Agreement) 9: Alan Ladd (Saigon) 10: Dana Andrews (The Best Years of Our Lives)	1: Anna Neagle (Spring in Park Lane) 2: Irene Dunne (I Remember Mama) 3: Jean Simmons (Hamlet) 4: Moira Shearer (The Red Shoes) 5: Vivien Leigh (Anna Karenina) 6: Jean Kent (Good Time Girl) 7: Lana Turner (Homecoming) 8: Eileen Herlie (Hamlet) 9: Glynis Johns (Miranda) 10: Frieda Jackson (No Room at the Inn)

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1949	1: Richard Todd (The Hasty Heart) 2: Larry Parks (Jolson Sings Again) 3: Gregory Peck (Twelve O'Clock High) 4: John Mills (Scott of the Antarctic) 5: Michael Wilding (Maytime in Mayfair) 6: Kirk Douglas (Champion) 7: Alan Ladd (After Midnight) 8: Alec Guinness (Kind Hearts and Coronets) 9: Alan Ladd (Whispering Smith) 10: Michael Wilding (Under Capricorn) 11: John Wayne (Red River)	1: Jane Wyman (Johnny Belinda) 2: Jeanne Craine (Pinky) 3: Margaret Lockwood (Madness of the Heart) 4: June Allyson (Little Women) 5: Olivia de Havilland (The Snake Pit) 6: Ingrid Bergman (Joan of Arc) 7: Claudette Colbert (Three Came Home) 8: Greer Garson (The Forsyte Saga) 9: Anna Neagle (Maytime in Mayfair) 10: Jean Kent (Trottie True) 11: Barbara Hale (Jolson Sings Again) 12: Jean Simmons (Adam and Evelyne)
1950	1: Alec Guinness (The Mudlark ) 2: William Holden (Sunset Boulevard) 3: Jeff Chandler (Broken Arrow) 4: Trevor Howard (Odette) 5: John Mills (Morning Departure) 6: Howard Keel (Annie Get Your Gun) 7: Leo Genn (The Wooden Horse) 8: Spencer Tracy (Father of the Bride) 9: Victor Mature (Samson and Delilah) 10: James Mason (Pandora and the Flying Dutchman)	1: Anna Neagle (Odette) 2: Bette Davis (All About Eve) 3: Betty Hutton (Annie Get Your Gun) 4: Gloria Swanson (Sunset Boulevard) 5: Jean Kent (The Woman in Question) 6: Anne Baxter (All About Eve) 7: Jean Simmons (The Clouded Yellow) 8: Margaret Lockwood (Highly Dangerous) 9: Ava Gardner (Pandora and the Flying Dutchman) =10: Hedy Lamarr (Samson and Delilah) =10: Eleanor Parker (Caged)

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1951	1: Kirk Douglas (Detective Story) 2: Mario Lanza (The Great Caruso) 3: Michael Redgrave (The Browning Version) 4: Gregory Peck (Captain Horatio Hornblower) 5: Alastair Sim (Scrooge) 6: Alec Guinness (The Lavender Hill Mob) 7: James Mason (Rommel - Desert Fox) 8: Arthur Kennedy (Lights Out) 9: James Stewart (No Highway) 10: Gene Kelly (An American in Paris) 11: Michael Wilding (The Lady with the Lamp) 12: Kirk Douglas (Ace in the Hole)	1: Jane Wyman (The Blue Veil) 2: Judy Holliday (Born Yesterday) 3: Anna Neagle (The Lady with the Lamp) 4: Ann Blyth (Our Very Own) 5: Googie Withers (White Corridors) 6: Ann Blyth (The Great Caruso) 7: Susan Hayward (David and Bathsheba) 8: Pier Angeli (Teresa) 9: Eleanor Parker (Detective Story) 10: Kay Walsh (Encore) 11: Doris Day (Lullaby of Broadway) 12: Ava Gardner (Show Boat) 13: Glynis Johns (Encore)



Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1952	1: Humphrey Bogart (African Queen) 2: Ralph Richardson (The Sound Barrier) 3: Marlon Brando (Viva Zapata) 4: Mario Lanza (Because You're Mine) =5: Dirk Bogarde (Hunted) =5: Gary Cooper (High Noon)  Nos 6-11 missing  12: Jack Hawkins (The Planter's Wife)	1: Susan Hayward (With a Song in my Heart) 2: Katharine Hepburn (The African Queen) 3: Vivien Leigh (A Streetcar Named Desire) 4: Ann Todd (The Sound Barrier) 5: Betty Hutton (The Greatest Show on Earth)  remainder not numbered  Joan Crawford (Sudden Fear) Loretta Young (Because of You) Mitzi Gaynor (Bloodhounds of Broadway; Golden Girl)
1953	1: Jack Hawkins (The Cruel Sea) 2: Alan Ladd (Shane) 3: Richard Burton (My Cousin Rachel) 4: Jose Ferrer (Moulin Rouge) 5: Gregory Peck (Roman Holiday) 6: Peter Ustinov (Quo Vadis) 7: William Holden (Stalag 17) 8: Dirk Bogarde (Appointment in London) 9: Charlie Chaplin (Limelight) 10: Montgomery Clift (I Confess)	1: Audrey Hepburn (Roman Holiday) 2: Jean Simmons (Young Bess) 3: Shirley Booth (Come Back, Little Sheba) 4: Lesley Caron (Lili) 5: Ava Gardner (The Snows of Kilimanjaro) 6: Claire Bloom (Limelight) 7: Dinah Sheridan (Genevieve) 8: Ethel Merman (Call Me Madam) 9: Margaret Lockwood (Laughing Anne) 10: Susan Hayward (White Witch Doctor)

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1954	1: Marlon Brando (On the Waterfront) 2: Rock Hudson (Magnificent Obsession) 3: Humphrey Bogart (The Caine Mutiny) 4: James Stewart (The Glenn Miller Story) 5: Dirk Bogarde (Doctor in the House) 6: Richard Burton (The Robe) 7: Gregory Peck (The Purple Plain) 8: Edmund Purdom (The Student Prince) 9: John Mills (Hobson's Choice) 10: Tony Curtis (The Black Shield of Falworth)	1: Jane Wyman (Magnificent Obsession) 2: Doris Day (Calamity Jane) 3: Audrey Hepburn (Sabrina Fair) 4: Grace Kelly (Rear Window) 5: June Allyson (The Glenn Miller Story) 6: Yvonne Mitchell (The Divided Heart) 7: Grace Kelly (Dial M for Murder) 8: Odile Versois (The Young Lovers) 9: Brenda de Banzie (Hobson's Choice) 10: Jean Simmons (The Robe)
1955	1: James Dean (East of Eden) 2: Glenn Ford (Blackboard Jungle) 3: Richard Todd (The Dam Busters) 4: Richard Todd (A Man Called Peter) 5: Dirk Bogarde (Doctor at Sea) 6: Ernest Borgnine (Marty) 7: Dirk Bogarde (Cast a Dark Shadow) 8: Michael Redgrave (The Dam Busters) 9: Rock Hudson (All That Heaven Allows) 10: Dirk Bogarde (Simba)	1: Judy Garland (A Star is Born) 2: Doris Day (Love Me or Leave Me) 3: Katharine Hepburn (Summer Madness) 4: Eleanor Parker (Interrupted Melody) 5: Julie Harris (I am a Camera) 6: Grace Kelly (The Country Girl) 7: Julie Harris (East of Eden) 8: Jean Simmons (Footsteps in the Fog) 9: Jane Wyman (All That Heaven Allows) 10: Doris Day (Young at Heart)



Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1956	1: Kenneth More (Reach for the Sky) 2: Yul Brynner (The King and I) 3: James Dean (Rebel Without a Cause) 4: Frank Sinatra (The Man with the Golden Arm) 5: Paul Newman (Somebody Up There Likes Me) 6: Laurence Olivier (Richard III) 7: Audie Murphy (To Hell and Back) 8: Tyrone Power (The Eddie Duchin Story) 9: Jeremy Spenser (It's Great to be Young) 10: Marlon Brando (Guys and Dolls)	1: Susan Hayward (I'll Cry Tomorrow) 2: Virginia McKenna (A Town Like Alice) 3: Deborah Kerr (The King and I) 4: Doris Day (The Man Who Knew Too Much) 5: Diana Dors (Yield to the Night) =6: Anna Magnani (The Rose Tattoo) =6: Jean Simmons (Guys and Dolls) 8: Shirley Jones (Carousel) 9: Jennifer Jones (Love is a Many Splendored Thing) 10: Kim Novak (Picnic)

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1957	1: Dirk Bogarde (Campbell's Kingdom) 2: Hardy Kruger (The One that Got Away) 3: Rock Hudson (Giant) 4: Frank Sinatra (The Joker is Wild) 5: Richard Todd (Yangtse Incident) 6: James Dean (Giant) 7: Marlon Brando (The Teahouse of the August Moon) 8: Frankie Vaughan (These Dangerous Years) 9: Dirk Bogarde (The Spanish Gardener) 10: Dirk Bogarde (Doctor at Large)	1: Heather Sears (The Story of Esther Costello) 2: Yvonne Mitchell (Woman in a Dressing Gown) 3: Ingrid Bergman (Anastasia) 4: Deborah Kerr (Heaven Knows, Mr Allison) 5: Joanne Woodward (The Three Faces of Eve) 6: Deborah Kerr (An Affair to Remember) 7: Audrey Hepburn (War and Peace) 8: Debbie Reynolds (Tammy) 9: Doris Day (Julie) 10: Elizabeth Taylor (Giant)
1958	1: Dirk Bogarde (The Wind Cannot Read) 2: Dirk Bogarde (A Tale of Two Cities) 3: Alec Guinness (The Bridge on the River Kwai) 4: Marlon Brando (The Young Lions) 5: Rock Hudson (A Farewell to Arms) 6: Tony Curtis (The Defiant Ones) 7: Kenneth More (A Night to Remember) 8: Sidney Poitier (The Defiant Ones) 9: Elvis Presley (King Creole) 10: Frank Sinatra (Pal Joey)	1: Virginia McKenna (Carve Her Name with Pride) 2: Ingrid Bergman (Indiscreet) 3: Sylvia Sims (Ice Cold in Alex) 4: Yoko Tani (The Wind Cannot Read) 5: Elizabeth Taylor (Raintree County) 6: Diane Varsi (Peyton Place) 7: Doris Day (The Pajama Game) 8: Anne Baxter (Chase a Crooked Shadow) 9: Kim Novak (Vertigo) 10: Doris Day (Teacher's Pet)
1959	CEASED PUBLICATION....	.....

Appendix 2.1: UK and US annual awards  
**PICTUREGOER ANNUAL AWARDS**

YEAR	TOP TEN ACTORS	TOP TEN ACTRESSES
1960	<u>Picturegoer</u> becomes...	<u>DATE</u> 1st issue 28/4/60

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1945	<p>1: The Seventh Veil (GFD, UK)</p> <p>Madonna of the Seven Moons; Old Acquaintance; Frenchman's Creek; Mrs Parkington; Arsenic and Old Lace; Meet Me In St Louis; A Song to Remember; Since You Went Away; Here Come the Waves; Tonight and Every Night; Hollywood Canteen; They Were Sisters; The Princess and the Pirate; The Affairs of Susan; National Velvet; Mr Skeffington; I Live in Grosvenor Square; Nob Hill; Perfect Strangers; Valley of Decision; Conflict; Duffy's Tavern</p>	<p>James Mason (The Seventh Veil; They Were Sisters; A Place of One's Own)</p> <p>Bette Davis (Old Acquaintance; Mr Skeffington)</p> <p>Greer Garson (Mrs Parkington; Valley of Decision)</p> <p>Ann Todd (The Seventh Veil; Perfect Strangers)</p> <p>Joan Fontaine (Frenchman's Creek; The Affairs of Susan)</p> <p>Stewart Granger (Madonna of the Seven Moons; Waterloo Road)</p> <p>Phyllis Calvert (They Were Sisters; Madonna of the Seven Moons)</p> <p>Bing Crosby (Here Come the waves; Duffy's Tavern)</p> <p>Humphrey Bogart (Conflict; To Have and Have Not)</p> <p>Margaret Lockwood (I'll be Your Sweetheart; A Place of One's Own)</p>	No Category

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1946	<p>1: The Wicked Lady</p> <p>The Bells of St Mary's; Piccadilly Incident; Road to Utopia; Tomorrow is Forever; Brief Encounter; Wonder Man; Anchor's Aweigh; Kitty; Captive Heart; The Corn is Green; Spanish Main; Leave Her to Heaven; Gilda; Caravan; Mildred Pierce; Blue Dahlia; Bedelia; The Years Between; O.S.S.; Spellbound; Courage of Lassie; My Reputation; London Town; Caesar and Cleopatra; Meet the Navy; Men of Two Worlds; Theirs is the Glory; The Overlanders</p>	<p>James Mason (The Wicked Lady)</p> <p>Bing Crosby (The Bells of St Mary's; The Road to Utopia)</p> <p>Bob Hope (The Road to Utopia; Monsieur Beaucaire)</p> <p>Alan Ladd (The Blue Dahlia; Two Years Before the Mast; O.S.S.)</p> <p>Margaret Lockwood (The Wicked Lady; Bedelia)</p> <p>Ray Milland (Kitty)</p> <p>Bette Davis (The Corn is Green)</p> <p>Anna Neagle (Piccadilly Incident)</p> <p>Stewart Granger (Caravan; Caesar and Cleopatra; The Magic Bow)</p>	<p>Celia Johnson (Brief Encounter)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1947	<p>The Courtneys of Curzon St (British Lion UK)</p> <p>The Jolson Story (Columbia, US)</p> <p>Great Expectations (GFD, UK)</p> <p>Odd Man Out (GFD, UK)</p> <p>Frieda (GFD, UK)</p> <p>Holiday Camp (GFD, UK)</p> <p>Duel in the Sun (Pathe, US)</p>	<p>John Mills (Great Expectations; So Well Remembered; October Man)</p> <p>James Mason (Odd Man Out; The Upturned Glass)</p> <p>Margaret Lockwood (Jassy; Hungry Hill; White Unicorn)</p> <p>Anna Neagle, Michael Wilding (The Courtney's of Curzon St)</p> <p>Bing Crosby (Blue Skies; Welcome Stranger)</p> <p>Bob Hope (Where There's Life; My Favorite Brunette)</p> <p>Cary Grant (Night and Day; Bachelor Knight)</p> <p>Alan ladd (Calcutta; Wild Harvest)</p> <p>Bette Davis (Stolen Life; Deception)</p> <p>Humphrey Bogart (Two Mrs Carrolls; Dead Reckoning)</p> <p>Barbara Stanwyck (Two Mrs Carrolls; The Other Love)</p>	<p>John Mills (Great Expectations; So Well Remembered; October Man)</p> <p>James Mason (Odd Man Out; The Upturned Glass)</p> <p>Trevor Howard (They Made Me a Fugitive)</p> <p>Larry Parks (The Jolson Story)</p> <p>Kieron Moore (A Man About the House)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1947 (cont)		Deborah Kerr (Black Narcissus; The Hucksters) David Farrar (Black Narcissus; Frieda)	



Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1948	<p>The Best Years of our Lives (RKO Radio, US)</p> <p>It Always Rains on Sunday (GFD, UK)</p> <p>Road to Rio (Paramount, US)</p> <p>Miranda (GFD, UK)</p> <p>An Ideal Husband (British Lion, UK)</p> <p>Naked City (GFD, UK)</p> <p>The Red Shoes (GFD, UK)</p> <p>Green Dolphin St (MGM, US)</p> <p>Forever Amber (TCF, US)</p> <p>Life With Father (Warner, US)</p> <p>The Weaker Sex (GFD, UK)</p> <p>Oliver Twist (GFD, UK)</p> <p>The Fallen Idol (British lion, UK)</p> <p>The Winslow Boy (British Lion, UK)</p>	<p>Michael Wilding (An Ideal Husband; Spring in Park Lane)</p> <p>Anna Neagle (Spring in Park Lane)</p> <p>Googie Withers (It Always Rains on Sunday; Miranda)</p> <p>Charlie Chaplin (Monsieur Verdoux)</p> <p>Ann Crawford (Daughter of Darkness; Night Beat; Blind Goddess)</p> <p>Bob Hope (Road to Rio)</p> <p>Lana Turner (Green Dolphin St; Homecoming)</p> <p>Clark Gable (Homecoming)</p> <p>Linda Darnell (Forever Amber)</p> <p>Irene Dunne (I Remember Mama; Life With Father)</p> <p>William Powell (Life With Father)</p> <p>Alan Ladd (Saigon)</p>	<p>Laurence Olivier (Hamlet)</p> <p>Glynis Johns (Miranda)</p> <p>Moira Shearer (The Red Shoes)</p> <p>Bobby Henrey (The Fallen Idol)</p> <p>Alec Guinness (Oliver Twist)</p> <p>John Howard Davies (Oliver Twist)</p> <p>Fredric March (The Best Years of Our Lives)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1948 (cont)		Gregory Peck (The Macomber Affair) Joan Crawford (Possessed) Ann Sheridan (The Unfaithful) Walter Pidgeon (If Winter Comes) Deborah Kerr (If Winter Comes) Margaret O'Brien (Unfinished Dance) Marlene Dietrich (Golden Earrings; A Foreign Affair)	
1949	Johnny Belinda (Warner, US) The Secret Life of Walter Mitty (RKO Radio, US) Paleface (Paramount, US) Scott of the Antarctic (GFD, UK) The Blue Lagoon (GFD, UK) Maytime in Mayfair (British Lion, UK) Easter Parade (MGM, US)	Alan Ladd (Whispering Smith; Chicago Deadline; The Great Gatsby) Bob Hope (Paleface; Sorrowful Jones) Fred Astaire (Easter Parade; The Barkleys of Broadway) Michael Wilding (Maytime in Mayfair) Anna Neagle (Maytime in Mayfair; Elizabeth of Ladymead)	Jane Wyman (Johnny Belinda)

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

<b>YEAR</b>	<b>BIGGEST BOX OFFICE ATTRACTION</b>	<b>MOST POPULAR STARS</b>	<b>BEST INDIVIDUAL PERFORMANCES</b>
1949 (cont)	Red River (U-A, US) You Can't Sleep Here (TCF, US)	John Mills (Scott of the Antarctic; History of Mr Polly) Danny Kaye (The Secret Life of Walter Mitty; A Song is Born) Bing Crosby (The Emperor Waltz; A Yankee in King Arthur's Court) Jean Simmons (Blue Lagoon; Adam and Evelyne) Judy Garland (Easter Parade; Words and Music) Ginger Rogers (The Barkleys of Broadway) Margaret Lockwood (Madness of the Heart) Cary Grant (You Can't Sleep Here; Mr Blandings Builds His Dream House; Every Girl Should Be Married)	
1950	1: The Blue Lamp (GFD, UK) 2: The Happiest Days of Your Life (British Lion, UK)	1: Bob Hope (Great Lover; Fancy Pants) 2: Trevor Howard (Golden Salamander; Odette)	1: Anna Neagle (Odette) 2: John Mills (Morning Departure) 3: Gregory Peck (Twelve O'Clock High)

Appendix 2.1: UK and US Awards  
KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1950 (cont)	3: Annie Get Your Gun (MGM, US) 4: The Wooden Horse (British Lion, UK) 5: Treasure Island (RKO Radio, US) 6: Odette (British Lion, UK)	3: Spencer Tracy (East of the Rising Sun; Father of the Bride) 1: Esther Williams (Neptune's Daughter; Duchess of Idaho) 2: Betty Hutton (Annie Get Your Gun; Let's Dance) 3: Claudette Colbert (Three Came Home; Bride For Sale)	
1951	1: The Great Caruso (MGM, US) 2: Samson and Delilah (Paramount, US) 3: Laughter in Paradise (AB Pathe, UK) 4: Worm's Eye View (ABFD, UK) 5: Cinderella (RKO Radio, US) 6: Captain Horatio Hornblower, RN (Warner, US)	1: Stewart Granger (King Solomon's Mines; Soldiers Three) 2: Alec Guinness <sup>n</sup> (The Mudlark; The Lavender Hill Mob; The Man in the White Suit) 3: Alan Ladd (Branded; Red Mountain) 4: Bob Hope (Lemom Drop Kid) 1: Virginia Mayo (Buckfire; Captain Horatio Hornblower, RN; Fine and Dandy)	1: Bette Davis (All About Eve) 2: Judy Holliday (Born Yesterday) 3: Michael Redgrave (The Browning Version) 4: Alec Guinness <sup>n</sup> (The Mudlark)

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

<b>YEAR</b>	<b>BIGGEST BOX OFFICE ATTRACTION</b>	<b>MOST POPULAR STARS</b>	<b>BEST INDIVIDUAL PERFORMANCES</b>
1951 (cont)		2: Glynis Johns (No Highway; Appointment with Venus) 3: Doris Day (Tea For Two) 4: Susan Hayward (Rawhide; I'd Climb the Highest Mountain; This is My Affair)	

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1952	<p>1: The Greatest Show on Earth (Paramount, US)</p> <p>2: Where No Vultures Fly (GFD, UK)</p> <p>Son of Paleface (Paramount, US)</p> <p>The Quiet Man (Republic, US)</p> <p>Ivanhoe (MGM, UK)</p> <p>African Queen (British Lion, UK)</p> <p>Angels One Five (AB Pathe, UK)</p> <p>Reluctant Heroes (ABFD, UK)</p> <p>The Sound Barrier (British Lion, UK)</p> <p>Robin Hood (RKO Radio, US)</p> <p>Sailor Beware (Paramount, US)</p>	<p>Doris Day (The Forces Favorite)</p> <p>Bob Hope</p> <p>John Wayne</p> <p>Betty Hutton</p>	<p>Vivien Leigh (A Streetcar Named Desire)</p> <p>Mandy Miller (Mandy)</p> <p>Fredric March (Death of a Salesman)</p> <p>Jose Ferrer (Cyrano de Bergerac)</p>
1952 (cont)	<p>Mandy (GFD, UK)</p> <p>The Planter's Wife (GFD, UK)</p> <p>Room for One More (Warner, US)</p> <p>Scrooge (Renown, UK)</p>		

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1953	<p>1: A Queen is Crowned (GFD, UK)</p> <p>2: Road to Bali (Paramount, US)</p> <p>3: The Cruel Sea (GFD, UK)</p> <p>+ 42 titles "other money makers"</p>	<p>Alan Ladd Jack Hawkins Bob Hope Gregory Peck Doris Day</p>	<p>Shirley Booth (Come Back, Little Sheba) Ethel Merman (Call Me Madam) Jack Hawkins (The Cruel Sea) Jose Ferrer (Moulin Rouge) Richard Burton (The Desert Rats)</p>
1954	<p>1: Doctor in the House (GFD, UK)</p> <p>2: Trouble in Store (GFD, UK)</p> <p>3: The Belles of St Trinian's (GFD, UK)</p> <p>+ 38 titles "other money makers"</p>	<p>James Stewart (The Glenn Miller Story; The Far Country; Rear Window) Alastair Sim (An Inspector Calls; The Belles of St Trinian's) Gregory Peck (The Million Pound Note; The Purple Plain) John Wayne (Hondo; The High and Mighty)</p>	<p>Marlon Brando (On the Waterfront; Julius Caesar) Frank Sinatra (From Here to Eternity) Deborah Kerr (From Here to Eternity) Humphrey Bogart (The Caine Mutiny) Audrey Hepburn (Sabrina Fair) Maggie MacNamara (The Moon is Blue)</p>



Appendix 2.1: UK and US Awards  
KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1954 (cont)		Alan Ladd (Hell Below Zero; O'Rourke of the Royal Mounted; The Black Knight) Danny Kaye (Knock on Wood; Glynis Johns (Rob Roy the Highland Rogue; Personal Affair; The Weak and the Wicked; The Beachcomber; The Seeker)	Doris Day (Calamity Jane) James Stewart (The Glenn Miller Story) John Mills (Hobson's Choice) Fredric March (Executive Suite)
1955	1: The Dam Busters (AB Pathe, UK) 2: Doctor at Sea (JARFID Vista Vision, UK) 3: White Christmas (Paramount Vista Vision, US)  +40 titles "other money makers"	Richard Todd (The Dam Busters) Norman Wisdom (One Good Turn; Man of the Moment) Kenneth More (Raising a Riot) James Stewart (The Man From Laramie) Doris Day (Young at Heart; Love Me or Leave Me) Marilyn Monroe (The Seven Year Itch)	Grace Kelly (The Country Girl) Judy Garland (A Star is Born) Betsy Blair (Marty) Julie Harris (I Am a Camera) Jean Carson (As Long As They're Happy) Richard Todd (A Man Called Peter) James Mason (20,000 Leagues Under the Sea) Ernest Borgnine (Marty) Bing Crosby (The Country Girl)

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1956	<p>1: Reach For The Sky (JARFID, UK)</p> <p>2: Trapeze (U-A, US)</p> <p>3: Privates Progress (British Lion, UK)</p> <p>+ 14 titles "other money makers of the year"</p>	<p>Kenneth More (Reach for the Sky; + re-issues)</p> <p>Genevieve; Doctor in the House; Raising a Riot)</p> <p>Doris Day (The Man Who Knew Too Much + re-issue)</p> <p>Calamity Jane)</p> <p>John Mills (The Baby and the Battleship; It's Great to be Young)</p> <p>Danny Kaye (The Court Jester)</p> <p>Brigitte Bardot (The Light Across the Street; Mamzelle Pigalle)</p> <p>Alan Ladd (Tiger in the Sky; Hell on Frisco; The Gun Runner)</p> <p>John Wayne (The Searchers)</p>	<p>Kenneth More (Reach for the Sky)</p> <p>Yul Brynner (The King and I)</p> <p>Deborah Kerr (The King and I)</p> <p>James Mason (Bigger than Life)</p> <p>Patty McCormack (The Bad Seed)</p> <p>Frank Sinatra (The Man With the Golden Arm)</p> <p>Anna Magnani (The Rose Tattoo)</p> <p>Kim Novak (Picnic)</p> <p>James Dean (Rebel Without a Cause)</p> <p>Katie Johnson (The Ladykillers)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1957	<p>1: High Society (MGM, US)  2: Doctor at Large (Rank, UK)  3: The Battle of the River Plate (Rank, UK)  + 31 titles "others in the money"</p>	<p>Kenneth More (The Admirable Crichton)  Dirk Bogarde (Doctor at Large; The Spanish Gardener; Ill Met by Moonlight; Campbell's Kingdom)  Richard Todd (Yangtse Incident)  Frank Sinatra (High Society)  Norman Wisdom (Up in the World)  Ian Carmichael (Brothers in Law; Lucky Jim)  Tommy Steele (The Tommy Steele Story)  Frankie Vaughan (These Dangerous Years)  Sophia Loren (Boy on a Dolphin; + continentals)  Marlon Brando (Guys and Dolls; Teahouse of the August Moon)  Yul Brynner (Anastasia)  Colin Petersen (The Scamp)  Deborah Kerr (Heaven Knows, Mr Allison; Tea and Sympathy)</p>	<p>Heather Sears (The Story of Esther Costello)  Yvonne Mitchell (Woman in a Dressing Gown)  Ingrid Bergman (Anastasia)  Deborah Kerr (Tea and Sympathy)  Carroll Baker (Baby Doll)  Yul Brynner (Anastasia)  Richard Todd (The Yangtse Incident)  Andy Griffith (A Face in the Crowd)  Ben Gazzara (End as a Man)  Anthony Perkins (Fear Strikes Out)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1957 (cont)		Ingrid Bergman (Anastasia) Brigitte Bardot (And Woman Was Created) Jayne Mansfield (The Girl Can't Help It; Oh for a Man)	
1958	1: The Bridge on the River Kwai (Columbia, US) 2: The Vikings (U-A, US) 3: Dunkirk (MGM, UK)  + 38 titles "others in the money"	Brigitte Bardot Ingrid Bergman Dirk Bogarde Marlon Brando Tony Curtis Kirk Douglas Cary Grant Alec Guinness William Holden Burt Lancaster Jerry Lewis Sophia Loren Kenneth More Frank Sinatra Elizabeth Taylor Norman Wisdom	Virginia McKenna (Carve Her Name With Pride) Ingrid Bergman (Indiscreet) Joanne Woodward (The Three Faces of Eve) Hope Lange (Peyton Place) Kay Kendall (Les Girls) Elizabeth Taylor (Cat on a Hot Tin Roof) Alec Guinness (The Bridge on the River Kwai) Trevor Howard (The Key) Frank Sinatra (Pal Joey) Charles Laughton (Witness for the Prosecution) Marlon Brando (The Young Lions) John Mills (Ice Cold in Alex)

Appendix 2.1: UK and US Awards  
KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1958 (cont)			Dirk Bogarde (The Wind Cannot Read) Michael Craig (Sea of Sand)
1959	1: Carry On Nurse (Anglo Amalgamated, UK) 2: I'm Alright Jack (British Lion, UK) 3: The Inn of the Sixth Happiness (TCF, UK)  + 39 titles "other better than average offerings"	Kenneth More (The Sheriff of Fractured Jaw; The 39 Steps; North West Frontier; Genevieve; Doctor in the House)	Stanley Baker (Yesterday's Enemy) Ingrid Bergman (The Inn of the Sixth Happiness) Dirk Bogarde (The Doctor's Dilemma) Leslie Caron (Gigi) Lawrence Harvey (Room at the Top) Susan Hayward (I Want to Live) Audrey Hepburn (The Nun's Story) Shirley Maclaine (Ask Any Girl) Peter Sellers (I'm Alright Jack) Simone Signoret (Room at the Top) Jean Simmons (Home Before Dark) Orson Welles (Compulsion)
1960	1: Doctor in Love (Rank, UK) 2: Sink the Bismarck (TCF, UK)	Sophia Loren Audrey Hepburn Elizabeth Taylor Kenneth More Peter Sellers	Peter Finch (The Trials of Oscar Wilde) Lawrence Harvey (Expresso Bongo)

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1960 (cont)	3: Carry on Constable Anglo Amalgamated, UK)  + 52 titles "the other money makers"	Steve Reeves	Jack Hawkins (The League of Gentlemen) Audrey Hepburn (The Nun's Story; The Unforgiven) Burt Lancaster (The Unforgiven) Jack Lemmon (The Apartment) Sophia Loren (It Started in Naples; The Millionairess) Fredric March (Inherit the Wind) Kenneth More (Sink the Bismarck) Lilli Palmer (Conspiracy of Hearts) Peter Sellers (The Millionairess) Elizabeth Taylor (Suddenly Last Summer) Spencer Tracy (Inherit the Wind)
1961	1: Swiss Family Robinson (Disney, US) 2: The Magnificent Seven (U-A, US)	Hayley Mills Sophia Loren Audrey Hepburn Elvis Presley John Wayne John Mills	Hayley Mills (The Parent Trap; Whistle Down the Wind; Pollyanna) Albert Finney (Saturday Night and Sunday Morning)

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1961 (cont)	<p>3: Saturday Night and Sunday Morning (BLC/Bryanston UK)</p> <p>+ 27 titles "these were also money makers"</p>		<p>John Mills (Tunes of Glory)</p> <p>Alec Guinness (Tunes of Glory)</p> <p>Audrey Hepburn (Breakfast at Tiffany's)</p> <p>Alan Barnes (Whistle Down the Wind)</p> <p>Rita Tushingham (A Taste of Honey)</p> <p>Sophia Loren (Two Women)</p> <p>Laurence Harvey (The Long, the Short and the Tall)</p> <p>Dirk Bogarde (Victim)</p> <p>Sylvia Sims (Victim)</p> <p>Susannah York (The Greengage Summer)</p> <p>Rachel Roberts (Saturday Night and Sunday Morning)</p> <p>Tony Hancock (The Rebel)</p>



Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1962	<p>1: The Young Ones (Warner-Pathe)</p> <p>2: Dr No (U-A)</p> <p>Only Two Can Play (BLC)</p> <p>+ 24 titles "these were also money makers"</p>	<p>Elvis Presley ("most consistent star")</p> <p>Sean Connery, Terence Stamp ("most promising new stars")</p>	<p>Peter Sellers (Only Two Can Play; The Waltz of the Toreadors)</p> <p>Cliff Richard (The Young Ones)</p> <p>Alan Bates (A Kind of Loving)</p> <p>Audrey Hepburn (The Loudest Whisper)</p> <p>Shirley Maclaine (The Loudest Whisper)</p> <p>Anne Bancroft (The Miracle Worker)</p> <p>Charles Laughton (Advise and Consent)</p> <p>Deborah Kerr (The Innocents)</p> <p>Sarah Miles (Term of Trial)</p>
1963	<p>From Russia With Love (U-A)</p> <p>Summer Holiday (Warner-Pathe)</p> <p>The Great Escape (U-A)</p> <p>Tom Jones (U-A)</p> <p>+ 36 titles "these were also money makers"</p>	<p>Peter Sellers (The Wrong Arm of the Law; Heavens Above)</p> <p>Sean Connery (From Russia With Love)</p> <p>Elizabeth Taylor (Cleopatra; The V.I.Ps)</p> <p>Cliff Richard (Summer Holiday)</p> <p>Albert Finney (Tom Jones)</p>	<p>Peter O'Toole (Lawrence of Arabia)</p> <p>Marcello Mastroianni (Divorce Italian Style)</p> <p>Jean Seberg (In the French Style)</p> <p>James Booth, Barbara Windsor (Sparrows Can't Sing)</p> <p>Rex Harrison (Cleopatra)</p>

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1963 (cont)		Elvis Presley (It Happened at the Worlds Fair; Girls Girls Girls; Kid Galahad) Dirk Bogarde (Doctor in Distress; The Mind Benders) Paul Newman (Hud; A New Kind of Love) Hayley Mills (In Search of the Castaways; Summer Magic)	

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1964	1: Goldfinger (U-A) 2: A Hard Day's Night (U-A) 3: Zulu (Paramount) 4: A Stitch in Time (Rank) 5: Wonderful Life (Warner-Pathe) 6: The Pink Panther (U-A) 7: The Long Ships (BLC-Columbia) 8: Marnie (Rank-UI) 9: The Sword in the Stone (Disney) 10: 633 Squadron (U-A)  + 44 titles "also money makers"	Sean Connery (Goldfinger; Marnie) Peter Sellers (The Pink Panther; Dr Strangelove) Stanley Baker (Zulu) Cary Grant (Charade) Audrey Hepburn (Charade) The Beatles (A Hard Day's Night) Norman Wisdom (A Stitch in Time) Cliff Richard (Wonderful Life) Kenneth Williams (Carry on Jack; Carry on Spying)	Peter O'Toole (Beckett) Richard Burton (Beckett; Night of the Iguana) Donald Pleasence (The Caretaker) Deborah Kerr (The Chalk Garden; Night of the Iguana) Dirk Bogarde (The Servant) Katharine Hepburn (Long Day's Journey into Night) Richard Attenborough (Guns at Batasi) Anne Bancroft (The Pumpkin Eater)
1964 (cont)		Elvis Presley (Love in Las Vegas; Kissin' Cousins; Fun in Acapulco) Paul Newman (The Prize)	

Appendix 2.1: UK and US Awards  
**KINEMATOGRAPH WEEKLY ANNUAL TOP SELLERS**

YEAR	BIGGEST BOX OFFICE ATTRACTION	MOST POPULAR STARS	BEST INDIVIDUAL PERFORMANCES
1965	<p>1: Mary Poppins (Disney)</p> <p>2: Help (U-A)</p> <p>3: Snow White and the Seven Dwarfs (Disney)</p> <p>4: What's New Pussycat (U-A)</p> <p>5: A Shot in the Dark (U-A)</p> <p>6: The Carpetbaggers (Paramount)</p> <p>7: Von Ryan's Express (TCF)</p> <p>8: The Train (U-A)</p> <p>9: Operation Crossbow (MGM)</p> <p>10: Carry on Cleo (Warner-Pathe-Anglo Amalgamated)</p> <p>+ 46 titles "these, too, were money makers"</p>	<p>Julie Andrews (The Sound of Music; Mary Poppins; The Americanization of Emily)</p> <p>Rex Harrison (My Fair Lady; The Yellow Rolls Royce; The Agony and the Ecstasy)</p> <p>The Beatles (Help)</p> <p>Sean Connery (James Bond re-issues; The Hill)</p> <p>Sophia Loren (The Yellow Rolls Royce; Marriage Italian Style; Operation Crossbow)</p> <p>James Stewart (Shenandoah; Dear Brigitte)</p> <p>Frank Sinatra (Von Ryan's Express; Marriage on the Rocks)</p> <p>Dirk Bogarde (Darling; King and Country)</p> <p>Hayley Mills (That Darn Cat)</p>	<p>Terence Stamp (The Collector)</p> <p>Jane Fonda (Cat Ballou)</p> <p>Dirk Bogarde (Darling; King and Country)</p> <p>Catherine Deneuve (Repulsion)</p> <p>Ian Hendry (The Hill)</p>

Appendix 2.1: UK and US Awards  
 MOTION PICTURE HERALD/FAME TOP MONEY MAKERS

YEAR	TOP TEN STARS (UK box office)	TOP TEN PICTURES (UK box office)
1945	1: Bing Crosby 2: Bette Davis 3: Greer Garson 4: Humphrey Bogart 5: Bob Hope 6: Betty Grable =7: Spencer Tracy =7: James Mason 8: Abbott and Costello 9: Stewart Granger 10: Joan Fontaine	no information
1946	1: James Mason 2: Bing Crosby 3: Margaret Lockwood 4: Greer Garson 5: Bette Davis 6: Stewart Granger 7: Ingrid Bergman 8: Alan Ladd 9: Bob Hope 10: Van Johnson	no information
1947	1: Bing Crosby 2: James Mason 3: Anna Neagle 4: Margaret Lockwood 5: Bette Davis 6: John Mills 7: Alan Ladd 8: Humphrey Bogart 9: Ingrid Bergman 10: Bob Hope	no information
1948	1: Bing Crosby 2: Anna Neagle 3: Margaret Lockwood 4: John Mills 5: Michael Wilding 6: Fredric March 7: Bob Hope 8: Danny Kaye 9: Myrna Loy 10: Gregory Peck	Spring in Park Lane My Brother Jonathon It Always Rains on Sunday Oliver Twist The Red Shoes The Fallen Idol The Weaker Sex Miranda

Appendix 2.1: UK and US Awards  
**MOTION PICTURE HERALD/FAME TOP MONEY MAKERS**

YEAR	TOP TEN STARS (UK box office)	TOP TEN PICTURES (UK box office)
1949	1: Anna Neagle 2: Michael Wilding 3: Bob Hope 4: Danny Kaye 5: Bing Crosby 6: Jane Wyman 7: Alan Ladd 8: John Mills 9: Jean Simmons 10: Betty Grable	The Third Man
1950	1: Bob Hope 2: Abbott and Costello 3: Anna Neagle 4: Jean Simmons 5: Jack Warner 6: John Mills 7: James Stewart 8: Alan Ladd 9: Larry Parks 10: Robert Newton	Annie Get Your Gun The Blue Lamp The Wooden Horse Odette The Happiest Days of Your Life Treasure Island Father of the Bride Fancy Pants The Forsyte Saga Jolson Sings Again
1951	1: Bob Hope 2: James Stewart 3: John Wayne 4: Abbott and Costello 5: Alec Guinness 6: Anna Neagle 7: Bette Davis 8: Alan Ladd 9: Betty Hutton 10: Mario Lanza	The Great Caruso Samson and Delilah King Solomon's Mines Laughter in Paradise Cinderella Worm's Eye View All About Eve White Corridors Captain Horatio Hornblower On the Riviera
1952	1: Bob Hope 2: Gregory Peck 3: Betty Hutton 4: Martin and Lewis 5: John Wayne 6: Mario Lanza 7: James Mason 8: James Stewart 9: Doris Day 10: Humphrey Bogart	The Greatest Show on Earth Where No Vultures Fly Son of Paleface Ivanhoe Mandy The Planter's Wife The Quiet Man The World in his Arms Angels One Five Reluctant Heroes The African Queen The Sound Barrier

Appendix 2.1: UK and US Awards  
**MOTION PICTURE HERALD/FAME TOP MONEY MAKERS**

<b>YEAR</b>	<b>TOP TEN STARS (UK box office)</b>	<b>TOP TEN PICTURES (UK box office)</b>
1953	Jack Hawkins Bob Hope Alan Ladd Gregory Peck Martin and Lewis Bing Crosby John Wayne Stewart Granger Doris Day Danny Kaye	A Queen is Crowned The Cruel Sea Road to Bali Genevieve The Red Beret Because You're Mine Shane Quo Vadis Moulin Rouge Malta Story Hans Christian Anderson The Snows of Kilimanjaro
1954	Alan Ladd James Stewart Gregory Peck Martin and Lewis Jack Hawkins Danny Kaye Burt Lancaster Doris Day Dirk Bogarde Norman Wisdom	Doctor in the House Trouble in Store The Belles of St Trinian's The Glenn Miller Story Knock on Wood Calamity Jane The Caine Mutiny The Kidnappers From Here to Eternity On the Waterfont The Purple Plain Happy Ever After
1955	Dirk Bogarde James Stewart Bing Crosby Doris Day John Mills Norman Wisdom Jeff Chandler Alastair Sim Rock Hudson Humphrey Bogart	The Dam Busters White Christmas Doctor at Sea The Colditz Story Seven Brides for Seven Brothers Above Us the Waves One Good Turn Raising a Riot A Kid for Two Farthings The Student Prince Twenty Thousand Leagues Under the Sea Not as a Stranger



Appendix 2.1: UK and US Awards  
**MOTION PICTURE HERALD/FAME TOP MONEY MAKERS**

YEAR	TOP TEN STARS (UK box office)	TOP TEN PICTURES (UK box office)
1956	Kenneth More James Stewart Burt Lancaster Audie Murphy Jeff Chandler Doris Day Danny Kaye Martin and Lewis Frank Sinatra Robert Mitchum	Reach for the Sky Private's Progress A Town Like Alice Trapeze The Baby and the Battleship Cockleshell Heroes It's Great to be Young Sailor Beware The Searchers
1957	no information	no information
1958	no information	no information
1959	no information	no information
1960	no information	no information
1961	no information	no information
1962	no information	no information
1963	1: Cliff Richard 2: Peter Sellers 3: Elvis Presley 4: Sean Connery 5: Hayley Mills 6: Elizabeth Taylor 7: Marlon Brando 8: Albert Finney 9: Dirk Bogarde 10: Norman Wisdom	From Russia With Love Summer Holiday Tom Jones The Great Escape
1964	1: Sean Connery 2: Cliff Richard 3: Stanley Baker 4: Elvis Presley 5: Peter Sellers 6: Norman Wisdom 7: Harry Corbett 8: The Beatles 9: Sophia Loren 10: Dirk Bogarde	1: Goldfinger 2: A Hard Day's Night 3: Zulu 4: A Stitch in Time 5: Wonderful life 6: The Pink Panther and The Bargee Carry on Jack Charade The Long Ships Love in Las Vegas Marnie 633 Squadron The Sword in the Stone

Appendix 2.1: UK and US Awards  
**MOTION PICTURE HERALD/FAME TOP MONEY MAKERS**

<b>YEAR</b>	<b>TOP TEN STARS (UK box office)</b>	<b>TOP TEN PICTURES (UK box office)</b>
1965	1: Sean Connery 2: Elvis Presley 3: Julie Andrews 4: Sophia Loren 5: Rex Harrison 6: The Beatles 7: Richard Burton 8: Peter Sellers 9: Peter O'Toole 10: John Wayne	1: Mary Poppins 2: Help 3: Snow White and the Seven Dwarfs and A Shot in the Dark the Amorous Adventures of Moll Flanders Carry on Cleo The Intelligence Men Lawrence of Arabia The Yellow Rolls Royce Operation Crossbow The Train Von Ryan's Express

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1945	Adventure Anna and the King of Siam Bandit of Sherwood Forest The Bells of St Mary's Caesar and Cleopatra Canyon Passage The Dolly Sisters Dragonwyck Duffy's Tavern Easy to Wed Gilda The Green Years The Harvey Girls The House on 92nd Street Kid from Brooklyn Kitty Leave Her to Heaven The Lost Weekend Love Letters Mildred Pierce Miss Susie Stagles Monsieur Beaucaire My Reputation Night and Day Notorious Road to Utopia San Antonio Saratoga Trunk The Spanish Main Spellbound The Stork Club They Were Expendable Tomorrow is Forever Two Sisters from Boston Weekend at the Walldorf Ziegfeld Follies	Bing Crosby Val Johnson Greer Garson Betty Grable Spencer Tracy Humphrey Bogart Gary Cooper Bob Hope Judy Garland Margaret O'Brien Roy Rogers

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1946	The Bachelor and the Bobbysoxer The Best Years of our Lives Blue Skies California Dear Ruth Duel in the Sun The Farmer's Daughter The Hucksters Humoresque I Wonder Who's Kissing Her Now It's a Wonderful Life The Jolson Story Life With Father Margie My Favorite Brunette No Leave, No Love Nora Prentiss The Perils of Pauline Possessed The Razor's Edge The Time, the Place and the Girl Two Years Before the Mast Variety Girl Welcome Strangers The Yearling	Bing Crosby Ingrid Bergman Val Johnson Gary Cooper Bob Hope Humphrey Bogart Greer Garson Margaret O'Brien Betty Grable Roy Rogers
1947	The Best Years of Our Lives Duel in the Sun The Jolson Story Forever Amber Unconquered Life With Father Welcome Stranger The Egg and I The Yearling Green Dolphin Street The Razor's Edge The Hucksters The Bachelor and the Bobbysoxer Till the Clouds Roll By Mother Wore Tights California	Bing Crosby Betty Grable Ingrid Bergman Gary Cooper Humphrey Bogart Bob Hope Clark Gable Gregory Peck Claudette Colbert Alan Ladd

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1947 (cont)	Dear Ruth The Perils of Pauline The Sea of Grass This Time for Keeps	
1948	The Road to Rio Easter Parade Red River The Three Musketeers Johnny Belinda Cass Timberlane The Emperor Waltz Gentlemen's Agreement Date With Judy Captain From Castile Homecoming Sitting Pretty Paleface The State of the Union My Wild Irish Rose When My Baby Smiles at Me Hamlet Key Largo On An Island with You The Fuller Brush Man	Bing Crosby Betty Grable Abbott and Costello Gary Cooper Bob Hope Humphrey Bogart Clark Gable Cary Grant Spencer Tracy Ingrid Bergman
1949	Jolson Sings Again Pinky I Was a Male War Bride The Snake Pit Joan of Arc The Stratton Story Mr Belvedere Goes to College Little Women Words and Music Neptune's Daughter Gold Old Summertime Sorrowful Jones Take Me Out to the Ballgame Great Lover The Barkleys of Broadway Adam's Rib Come to the Stable Command Decision Connecticut Yankee Whispering Smith	Bob Hope Bing Crosby Abbott and Costello John Wayne Gary Cooper Cary Grant Betty Grable Esther Williams Humphrey Bogart Clark Gable

Appendix 2.1: UK and US Awards  
 US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1950	Samson and Delilah Battleground King Solomon's Mines Cheaper by the Dozen Annie Get Your Gun Cinderella Father of the Bride Sands of Iwo Jima Broken Arrow All About Eve The Flame and the Arrow Francis On the Town Adam's Rib Three Little Words Black Rose The Great Lover Duchess of Idaho Fancy Pants	John Wayne Bob Hope Bing Crosby Betty Grable James Stewart Abbott and Costello Clifton Webb Esther Williams Spencer Tracy Randolph Scott
1951	David and Bathsheba Showboat An American in Paris The Great Caruso A Streetcar Named Desire Born Yesterday That's My Boy A Place in the Sun At War with the Army Father's Little Dividend Detective Story Kim Across the Wide Missouri Captain Horatio Hornblower Halls of Montezuma Flying Leathernecks Harvey Royal Wedding Here Comes the Groom Go For Broke On Moonlight Bay On the Riviera	John Wayne Martin and Lewis Betty Grable Abbott and Costello Bing Crosby Bob Hope Randolph Scott Gary Cooper Doris Day Spencer Tracy

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1952	The Greatest Show on Earth Quo Vadis Ivanhoe The Snows of Kilimanjaro Sailor Beware The African Queen Jumping Jacks High Noon Son of Paleface Singin' in the Rain With a Song in my Heart The Quiet Man The Bend of the River Plymouth Adventure Stars and Stripes Forever World in his Arms I'll See You in my Dreams The Iron Mistress Just for You Distant Drums	Martin and Lewis Gary Cooper John Wayne Bing Crosby Bob Hope James Stewart Doris Day Gregory Peck Susan Hayward Randolph Scott
1953	The Robe From Here to Eternity Shane How to Marry a Millionaire Peter Pan Hans Christian Anderson House of Wax Mogambo Gentlemen Prefer Blondes Moulin Rouge Salome Charge at Feather River Caddy Come Back, Little Sheba The Moon is Blue Scared Stiff Stooge Stalag 17 Little Boy Lost Mississippi Gambler The Road to Bali Roman Holiday	Gary Cooper Martin and Lewis John Wayne Alan Ladd Bing Crosby Marilyn Monroe James Stewart Bob Hope Susan Hayward Randolph Scott

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1954	White Christmas The Caine Mutiny The Glenn Miller Story The Egyptian Rear Window The High and the Mighty Magnificent Obsession Three Coins in the Fountain Seven Brides for Seven Brothers Desiree Knights of the Round Table Dragnet Demetrius and the Gladiators Living it Up On the Waterfront Hondo The Long, Long Trailer Sabrina The River of No Return Broken Lance	John Wayne Martin and Lewis Gary Cooper James Stewart Marilyn Monroe Alan Ladd William Holden Bing Crosby Jane Wyman Marlon Brando
1955	Cinerama Holiday Mister Roberts Battle Cry 20.000 Leagues Under the Sea Not as a Stranger The Country girl The Lady and the TRamp Strategic Air Command To Hell and Back Sea Chase A Star is Born The Blackboard Jungle East of Eden Pete Kelly's Blues The Seven Year Itch The Bridges at Toko-Ri A Man Called Peter No Business Like Show Business To Catch a Thief Vera Cruz	James Stewart Grace Kelly John Wayne William Holden Gary Cooper Marlon Brando Martin and Lewis Humphrey Bogart June Allyson Clark Gable



Appendix 2.1: UK and US Awards  
 US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1956	Guys and Dolls The King and I Trapeze High Society I'll Cry Tomorrow Picnic War and Peace The Eddie Duchin story Moby Dick The Searchers Conqueror Rebel Without a Cause The Man With the Golden Arm The Man in the Grey Flannel Suit Bus Stop The Rose Tattoo The Bad Seed The Man Who Knew Too Much Friendly Persuasion The Proud and the Profane	William Holden John Wayne James Stewart Burt Lancaster Glenn Ford Martin and Lewis Gary Cooper Marilyn Monroe Kim Novak Frank Sinatra
1957	The Ten Commandments Around the World in 80 Days Giant Pal Joey Seven Wonders of the World The Teahouse of the August Moon The Pride and the Passion Anastasia Island in the Sun Love Me Tender Written on the Wind Gunfight at the OK Corral Heaven Knows, Mr Allison April Love Jailhouse Rock Battle Hymn An Affair To Remember Bernadine Loving You The Sun Also Rises	Rock Hudson John Wayne Pat Boone Elvis Presley Frank Sinatra Gary Cooper William Holden James Stewart Jerry Lewis Yul Brynner

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1958	The Bridge on the River Kwai Peyton Place Sayonara No Time For Sergeants The Viking Search For Paradise South Pacific Cat on a Hot Tin Roof Raintree County Old Yeller The Big Country A Farewell to Arms The Young Lions Don't Go Near the Water Witness For the Prosecution Indiscreet God's Little Acre Houseboat The Long Hot Summer The Sad Sack	Glenn Ford Elizabeth Taylor Jerry Lewis Marlon Brando Rock Hudson William Holden Brigitte Bardot Yul Brynner James Stewart Frank Sinatra
1959	Auntie Mame Shaggy Dog Some Like it Hot Imitation of Life The Nun's Story Anatomy of a Murder North by North West Rio Bravo Sleeping Beauty Some Came Running Hole in the Head Hercules Inn of the Sixth Happiness The Horse Soldiers Don't Give up the Ship Seven Voyages of Sinbad The Buccaneer The Geisha Boy I Want to Live Separate Tables Big Circus	Rock Hudson Cary Grant James Stewart Doris Day Debbie Reynolds Glenn Ford Frank Sinatra John Wayne Jerry Lewis Susan Hayward

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1960	Ben Hur Psycho Operation Petticoat Suddenly Last Summer On the Beach Solomon and Sheba The Apartment From the Terrace Please Don't Eat the Daisies Oceans 11 Journey to the Center of the Earth Elmer Gantry The Rat Race Portrait in Black L'il Abner Visit to a Small Planet Home From the Hill Who Was that Lady? Toby Tyler The Big Fisherman Can Can	Doris Day Rock Hudson Cary Grant Elizabeth Taylor Debbie Reynolds Tony Curtis Sandra Dee Frank Sinatra Jack Lemmon John Wayne
1961	The Guns of Navarrone The Absent Minded Professor The Parent Trap Swiss Family Robinson Exodus The World of Susie Wong Alamo Gone With the Wind 101 Dalmations Splendour in the Grass Come September North to Alaska Fanny Pepe One Eyed Jacks Parrish The Misfits The Sundowners Midnight Lace Never on Sunday Where the Boys Are The Wackiest Ship in the Army	Elizabeth Taylor Rock Hudson Doris Day John Wayne Cary Grant Sandra Dee Jerry Lewis William Holden Tony Curtis Elvis Presley

Appendix 2.1: UK and US Awards  
 US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1962	Spartacus West Side Story Lover Come Back That Touch of Mink El Cid The Music Man King of Kings Hatari The Flower Drum Song The Interns Blue Hawaii Lolita Babes in Toyland Bon Voyage Whatever Happened to Baby Jane Sergeants 3 The Man Who Shot Liberty Valance Judgement at Nuremberg Moon Pilot Splendour in the Grass	Doris Day Rock Hudson Cary Grant John Wayne Elvis Presley Elizabeth Taylor Jerry Lewis Frank Sinatra Sandra Dee Burt Lancaster
1963	Cleopatra The Longest Day Irma La Douce Lawrence of Arabia How the West Was Won Mutiny on the Bounty Son of Flubber To Kill a Mockingbird Bye Bye Birdie Come Blow Your Horn Gypsy The Castaways The Birds The Great Escape The Brothers Grimm Diamond Head The Thrill of it All Spencer's Mountain 55 Days at Peking Hud	Doris Day Rock Hudson Cary Grant Elvis Presley Paul Newman John Wayne Jack Lemmon Elizabeth Taylor Sandra Dee Jerry Lewis

Appendix 2.1: UK and US Awards  
**US BOX OFFICE records compiled from Motion Picture Herald, Motion Picture Daily, Film Daily, and US exhibitors**

YEAR	TOP MONEYMAKING FILMS from records MPH, MPD, FD	TOP TEN BOX OFFICE STARS from exhibitors
1964	The Carpet Baggers It's a Mad Mad Mad Mad World The Unsinkable Molly Brown Charade The Cardinal Move Over Darling My Fair Lady What a Way to Go Good Neighbour Sam The Pink Panther Viva Las Vegas The Sword in the Stone A Hard Day's Night Dr Strangelove The Night of the Iguana From Russia With Love Seven Days in May The Misadventures of Merlin Jones Love with a Proper Stranger The Prize	Doris Day Rock Hudson Cary Grant Shirley Maclaine Paul Newman Jack Lemmon Elvis Presley Ann Margret Richard Burton
1965	Mary Poppins The Sound of Music Goldfinger My Fair Lady What's New Pussycat Shenandoah The Sandpiper Father Goose Von Ryan's Express The Yellow Rolls Royce How to Murder Your Wife Cat Ballou The Sons of Katie Elder Help Sex and the Single Girl In Harm's Way The Americanization of Emily Monkey's Uncle The Train Goodbye Charlie Operation Crossbow	Sean Connery Doris Day Jack Lemmon Cary Grant Elizabeth Taylor John Wayne Julie Andrews Elvis Presley James Stewart Richard Burton

Appendix 2.1: UK, US AWARDS

ACADEMY AWARDS, BRITISH ACADEMY AWARDS

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1945	Film Director Actor Actress	The Lost Weekend Billy Wilder (The Lost Weekend) Ray Milland (The Lost Weekend) Joan Crawford (Mildred Pierce)	No Awards
1946	Film Director Actor Actress	The Best Years of our Lives William Wyler (The Best Years of our Lives) Fredric March (The Best Years of our Lives) Olivia de Havilland (To Each His Own)	No Awards
1947	Film Director Actor Actress	Gentleman's Agreement Elia Kazan (Gentleman's Agreement) Ronald Coleman (A Double Life) Loretta Young (The Farmer's Daughter)	The Best Years of our Lives / Odd Man Out no category no category no category
1948	Film Director Actor Actress	Hamlet John Huston (Treasure of the Sierra Madre) Laurence Olivier (Hamlet) Jane Wyman (Johnny Belinda)	Hamlet / The Fallen Idol no category no category no category
1949	Film Director Actor Actress	All the King's Men Joseph L. Mankiewicz (A Letter to Three Wives) Broderick Crawford (All the King's Men) Olivia de Havilland (The Heiress)	Bicycle Thieves / The Third Man no category no category no category

Appendix 2.1: UK and US Awards  
**ACADEMY AWARDS, BRITISH ACADEMY AWARDS**

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1950	Film Director Actor Actress	All About Eve Joseph L. Mankiewicz (All About Eve) Jose Ferrer (Cyrano de Bergerac) Judy Holliday (Born Yesterday)	All About Eve / The Blue Lamp no category no category no category
1951	Film Director Actor Actress	An American in Paris George Stevens (A Place in the Sun) Humphrey Bogart (The African Queen) Vivien Leigh (A Streetcar Named Desire)	La Ronde / The Lavender Hill Mob no category no category no category
1952	Film Director Actor Actress	The Greatest Show on Earth John Ford (The Quiet Man) Gary Cooper (High Noon) Shirley Booth (Come Back, Little Sheba)	The Sound Barrier / The Sound Barrier no category Marlon Brando (Viva Zapata) / Ralph Richardson (The Sound Barrier) Simone Signoret (Casque d'Or) / Vivien Leigh (A Streetcar Named Desire)
1953	Film Director Actor Actress	From Here to Eternity Fred Zinneman (From Here to Eternity) William Holden (Stalag 17) Audrey Hepburn (Roman Holiday)	Jeux Interdits / Genevieve no category Marlon Brando (Julius Caesar) / John Gielgud (Julius Caesar) Audrey Hepburn (Roman Holiday) / Leslie Caron (Lili)

Appendix 2.1: UK and US Awards  
**ACADEMY AWARDS, BRITISH ACADEMY AWARDS**

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1954	Film  Director  Actor   Actress	On the Waterfront  Elia Kazan (On the Waterfront) Marlon Brando (On the Waterfront)  Grace Kelly (The Country Girl)	The Wages of Fear / Hobson's Choice no category  Marlon Brando (On the Waterfront) / Kenneth More (Doctor in the House) Cornell Borchers (The Divided Heart) / Yvonne Mitchell (The Divided Heart)
1955	Film  Director Actor  Actress	Marty  Delbert Mann (Marty) Ernest Borgnine (Marty)  Anna Magnani (The Rose Tattoo)	Richard III / Richard III no category Ernest Borgnine (Marty) / Laurence Olivier (Richard III) Betsy Blair (Marty) / Kate Johnson (The Ladykillers)
1956	Film  Director  Actor  Actress	Around the World in 80 Days George Stevens (Giant) Yul Brynner (The King and I)  Ingrid Bergman (Anastasia)	Gervaise / Reach for the Sky no category  Francois Perier (Gervaise) / Peter Finch (A Town Like Alice) Anna Magnani (The Rose Tattoo) / Virginia McKenna (A Town Like Alice)



Appendix 2.1: UK and US Awards  
**ACADEMY AWARDS, BRITISH ACADEMY AWARDS**

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1957	Film  Director  Actor  Actress	The Bridge on the River Kwai  David Lean (The Bridge on the River Kwai)  Alec Guinness (The Bridge on the River Kwai)  Joanne Woodward (The Three Faces of Eve)	The Bridge on the River Kwai / The Bridge on the River Kwai no category  Henry Fonda (Twelve Angry Men) / Alec Guinness (The Bridge on the River Kwai) Simone Signoret (The Witches of Salem) / Heather Sears (The Story of Esther Costello)
1958	Film  Director  Actor  Actress	Gigi  Vincente Minelli (Gigi)  David Niven (Separate Tables)  Susan Hayward (I Want to Live)	Room at the Top / Room at the Top no category  Sidney Poitier (The Defiant Ones) / Trevor Howard (The Key) Simone Signoret (Room at the Top) / Irene Worth (Orders to Kill)
1959	Film Director  Actor  Actress	Ben Hur William Wyler (Ben Hur)  Charlton Heston (Ben Hur)  Simone Signoret (Room at the Top)	Ben Hur / Sapphire no category  Jack Lemmon (Some Like it Hot) / Peter Sellers (I'm Alright Jack) Shirley Maclaine (Ask Any Girl) / Audrey Hepburn (The Nun's Story)

Appendix 2.1: UK and US Awards  
**ACADEMY AWARDS, BRITISH ACADEMY AWARDS**

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1960	Film  Director  Actor  Actress	The Apartment  Billy Wilder (The Apartment) Burt Lancaster (Elmer Gantry)  Elizabeth Taylor (Butterfield 8)	The Apartment / Saturday Night and Sunday Morning no category  Jack Lemmon (The Apartment) / Peter Finch (The Trials of Oscar Wilde) Shirley Maclaine (The Apartment) / Rachel Roberts / Saturday Night and Sunday Morning
1961	Film  Director  Actor  Actress	West Side Story  Robert Wise, Jerome Robbins (West Side Story) Maximilian Schell (Judgement at Nuremberg)  Sophia Loren (Two Women)	Ballad of a Soldier; The Hustler / A Taste of Honey no category  Paul Newman (The Hustler) / Peter Finch (No Love for Johnnie) Sophia Loren (Two Women) / Dora Bryan (A Taste of Honey)
1962	Film Director  Actor  Actress	Lawrence of Arabia David Lean (Lawrence of Arabia) Gregory Peck (To Kill a Mockingbird)  Anne Bancroft (The Miracle Worker)	Lawrence of Arabia no category  Burt Lancaster (The Birdman of Alcatraz) / Peter O'Toole (Lawrence of Arabia) Leslie Caron (The L-Shaped Room) / Anne Bancroft (The Miracle Worker)

Appendix 2.1: UK and US Awards  
**ACADEMY AWARDS, BRITISH ACADEMY AWARDS**

YEAR	BEST	ACADEMY AWARDS	BRITISH ACADEMY AWARDS: (best/best British)
1963	Film Director  Actor   Actress	Tom Jones Tony Richardson (Tom Jones) Sidney Poitier (Lilies of the Field)  Patricia Neal (Hud)	Tom Jones no category  Marcello Mastroianni (Divorce Italian Style) / Dirk Bogarde (The Servant) Patricia Neal (Hud) / Rachel Roberts (This Sporting Life)
1964	Film Director  Actor   Actress	My Fair Lady George Cukor (My Fair Lady) Rex Harrison (My Fair Lady)  Julie Andrews (Mary Poppins)	Dr Strangelove no category  Marcello Mastroianni (Yesterday Today and Tomorrow) / Richard Attenborough (Guns at Batasi; Seance on a Wet Afternoon) Audrey Hepburn (Charade) / Anne Bancroft (The Pumpkin Eater)
1965	Film Director  Actor   Actress	The Sound of Music Robert Wise (The Sound of Music) Lee Marvin (Cat Ballou)  Julie Christie (Darling)	My Fair Lady / The Ipcress File no category  Lee Marvin (The Killers; Cat Ballou) / Dirk Bogarde (Darling) Patricia Neal (In Harm's Way) / Julie Christie (Darling)

Appendix 2.1: UK and US Awards  
US AWARDS

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1945	Film Dir Actor Actress	The Lost Weekend Billy Wilder (The Lost Weekend) Ray Milland (The Lost Weekend) Ingrid Bergman (Spellbound; The Bells of St Mary's)	The True Glory Jean Renoir (The Southerner) Ray Milland (The Lost Weekend) Joan Crawford (Mildred Pierce)	The Lost Weekend no category  Ray Milland (The Lost Weekend) Ingrid Bergman (Gaslight)
1946	Film Dir Actor Actress	The Best Years of our Lives William Wyler (The Best Years of our Lives) Laurence Olivier (Henry V) Celia Johnson (Brief Encounter)	Henry V  William Wyler (The Best Years of our Lives) Laurence Olivier (Henry V) Anna Magnani (Open City)	The Best Years of our Lives Frank Capra (It's a Wonderful Life) Gregory Peck (The Yearling) Rosalind Russell (Sister Kenny)
1947	Film Dir Actor Actress	Gentleman's Agreement Elia Kazan (Gentleman's Agreement)  William Powell (Life with Father; The Senator Was Indiscreet) Deborah Kerr (Black Narcissus; The Adventuress)	Monsieur Verdoux Elia Kazan (Gentleman's Agreement; Boomerang) Michael Redgrave (Mourning Becomes Electra)  Celia Johnson (This Happy Breed)	Gentleman's Agreement Elia Kazan (Gentleman's Agreement)  Ronald Colman (A Double Life)  Rosalind Russell (Mourning Becomes Electra)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1948	Film	The Treasure of the Sierra Madre	Paisan	The Treasure of the Sierra Madre; Johnny Belinda; Hamlet
	Dir	John Huston (The Treasure of the Sierra Madre)	Roberto Rossellini (Paisan)	John Huston (The Treasure of the Sierra Madre)
	Actor	Laurence Olivier (Hamlet)	Walter Huston (The Treasure of the Sierra Madre)	Laurence Olivier (Hamlet)
	Actress	Olivia de Havilland (The Snake Pit)	Olivia de Havilland (The Snake Pit)	Jane Wyman (Johnny Belinda)
1949	Film	All The King's Men	The Bicycle Thief	All the King's Men; The Bicycle Thief
	Dir	Carol Reed (The Fallen Idol)	Vittorio de Sica (The Bicycle Thief)	Robert Rossen (All the King's Men)
	Actor	Broderick Crawford (All the King's Men)	Ralph Richardson (The Heiress; The Fallen Idol)	Broderick Crawford (All the King's Men)
	Actress	Olivia de Havilland (The Heiress)	none cited this year	Olivia de Havilland (The Heiress)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1950	Film	All About Eve	Sunset Boulevard; The Titan	Sunset Boulevard
	Dir	Joseph L. Mankiewicz (All About Eve)	John Huston (The Asphalt Jungle)	Billy Wilder (Sunset Boulevard)
	Actor	Gregory Peck (Twelve O'Clock High)	Alec Guinness (Kind Hearts and Coronets)	Jose Ferrer (Cyrano de Bergerac); Fred Astaire (Three Little Words)
	Actress	Bette Davis (All About Eve)	Gloria Swanson (Sunset Boulevard)	Gloria Swanson (Sunset Boulevard); Judy Holliday (Born Yesterday)
1951	Film	A Streetcar Named Desire	A Place in the Sun; Rashomon	A Place in the Sun; An American in Paris
	Dir	Elia Kazan (A Streetcar Named Desire)	Akira Kurosawa (Rashomon)	Laslo Benedek (Death of a Salesman)
	Actor	Arthur Kennedy (Bright Victory)	Richard Baseheart (Fourteen Hours)	Fredric March (Death of a Salesman); Danny Kaye (On the Riviera)
	Actress	Vivien Leigh (A Streetcar Named Desire)	Jan Sterling (The Big Carnival)	Jane Wyman (The Blue Veil); June Allyson (Too Young to Kiss)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1952	Film	High Noon	The Quiet Man; Breaking the Sound Barrier	The Greatest Show on Earth; With a Song in my Heart
	Dir	Fred Zinneman (High Noon)	David Lean (Breaking the Sound Barrier)	Cecil B. DeMille (The Greatest Show on Earth)
	Actor	Ralph Richardson (Breaking the Sound Barrier)	Ralph Richardson (Breaking the Sound Barrier)	Gary Cooper (High Noon); Donald O'Connor (Singin' in the Rain)
	Actress	Shirley Booth (Come Back, Little Sheba)	Shirley Booth (Come Back, Little Sheba)	Shirley Booth (Come Back, Little Sheba); Susan Hayward (With a Song in my Heart)
1953	Film	From Here to Eternity	Julius Caesar; A Queen is Crowned	The Robe
	Dir	Fred Zinneman (From Here to Eternity)	George Stevens (Shane)	Fred Zinneman (From Here to Eternity)
	Actor	Burt Lancaster (From Here to Eternity)	James Mason (Face to Face; The Desert Rats; The Man Between; Julius Caesar)	Spencer Tracy (The Actress); David Niven (The Moon is Blue)
	Actress	Audrey Hepburn (Roman Holiday)	Jean Simmons (Young Bess; The Robe; The Actress)	Audrey Hepburn (Roman Holiday); Ethel Merman (Call Me Madam)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1954	Film	On the Waterfront	On the Waterfront; Romeo and Juliet	On the Waterfront; Carmen Jones
	Dir	Elia Kazan (On the Waterfront)	Renato Castellani (Romeo and Juliet)	Elia Kazan (On the Waterfront)
	Actor	Marlon Brando (On the Waterfront)	Bing Crosby (The Country Girl)	Marlon Brando (On the Waterfront); James Mason (A Star is Born)
	Actress	Grace Kelly (The Country Girl; Rear Window; Dial M for Murder)	Grace Kelly (The Country Girl; Dial M for Murder; Rear Window)	Grace Kelly (The Country Girl); Judy Garland (A Star is Born)
1955	Film	Marty	Marty; The Prisoner	East of Eden; Guys and Dolls
	Dir	David Lean (Summertime)	William Wyler (The Desperate Hours)	Joshua Logan (Picnic)
	Actor	Ernest Borgnine (Marty)	Ernest Borgnine (Marty)	Ernest Borgnine (Marty); Tom Ewell (The Seven Year Itch)
	Actress	Anna Magnani (The Rose Tattoo)	Anna Magnani (The Rose Tattoo)	Anna Magnani (The Rose Tattoo); Jean Simmons (Guys and Dolls)



Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1956	<p>Film</p> <p>Dir</p> <p>Actor</p> <p>Actress</p>	<p>Around the World in 80 Days</p> <p>John Huston (Moby Dick)</p> <p>Kirk Douglas (Lust for Life)</p> <p>Ingrid Bergman (Anastasia)</p>	<p>Around the World in 80 Days; The Silent World</p> <p>John Huston (Moby Dick)</p> <p>Yul Brynner (The King and I; Anastasia; The Ten Commandments)</p> <p>Dorothy McGuire (Friendly Persuasion)</p>	<p>Around the World in 80 Days; The King and I</p> <p>Elia Kazan (Baby Doll)</p> <p>Kirk Douglas (Lust for Life); Catinflas (Around the World in 80 Days)</p> <p>Ingrid Bergman (Anastasia); Deborah Kerr (The King and I)</p>
1957	<p>Film</p> <p>Dir</p> <p>Actor</p> <p>Actress</p>	<p>The Bridge on the River Kwai</p> <p>David Lean (The Bridge on the River Kwai)</p> <p>Alec Guinness (The Bridge on the River Kwai)</p> <p>Deborah Kerr (Heaven Knows, Mr Allison)</p>	<p>The Bridge on the River Kwai; Ordet</p> <p>David Lean (The Bridge on the River Kwai)</p> <p>Alec Guinness (The Bridge on the River Kwai)</p> <p>Joanne Woodward (The Three Faces of Eve; No Down Payment)</p>	<p>The Bridge on the River Kwai; Les Girls</p> <p>David Lean (The Bridge on the River Kwai)</p> <p>Alec Guinness (The Bridge on the River Kwai); Frank Sinatra (Pal Joey)</p> <p>Joanne Woodward (The Three Faces of Eve); Kay Kendall (Les Girls)</p>

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1958	Film	The Defiant Ones	The Old Man and the Sea; Pather Panchali	The Defiant Ones; Mame
	Dir	Stanley Kramer (The Defiant Ones)	John Ford (The Last Hurrah)	Vincente Minelli (Gigi)
	Actor	David Niven (Separate Tables)	Spencer Tracy (The Old Man and the Sea; The Last Hurrah)	David Niven (Separate Tables); Danny Kaye (Me and the Colonel)
	Actress	Susan Hayward (I Want to Live)	Ingrid Bergman (The Inn of the Sixth Happiness)	Susan Hayward (I Want to Live); Rosalind Russell (Auntie Mame)
1959	Film	Ben Hur	The Nun's Story; Wild Strawberries	Ben Hur; Some Like it Hot; Porgy and Bess
	Dir	Fred Zinneman (The Nun's Story)	Fred Zinneman (The Nun's Story)	William Wyler (Ben Hur)
	Actor	James Stewart (The Anatomy of a Murder)	Victor Seastrom (Wild Strawberries)	Anthony Franciosa (Career); Jack Lemmon (Some Like it Hot)
	Actress	Audrey Hepburn (The Nun's Story)	Simone Signoret (Room at the Top)	Elizabeth Taylor (Suddenly Last Summer); Marilyn Monroe (Some Like it Hot)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1960	Film	The Apartment; Sons and Lovers	Sons and Lovers; The World of Apu	Spartacus; The Apartment; Song Without End
	Dir	Billy Wilder (The Apartment); Jack Cardiff (Sons and Lovers)	Jack Cardiff (Sons and Lovers)	Jack Cardiff (Sons and Lovers)
	Actor	Burt Lancaster (Elmer Gantry)	Robert Mitchum (Home From the Hill; The Sundowners)	Burt Lancaster (Elmer Gantry; Jack Lemmon (The Apartment)
	Actress	Deborah Kerr (The Sundowners)	Greer Garson (Sunrise at Campobello)	Greer Garson (Sunrise at Campobello); Shirley Maclaine (The Apartment)
1961	Film	West Side Story	Question 7; The Bridge	The Guns of Navarone; A Majority of One; West Side Story; Two Women
	Dir	Robert Rosen (The Hustler)	Jack Clayton (The Innocents)	Stanley Kramer (Judgement at Nuremberg)
	Actor	Maximilian Schell (Judgement at Nuremberg)	Albert Finney (Saturday Night and Sunday Morning)	Maximilian Schell (Judgement at Nuremberg); Glenn Ford (Pocketful of Miracles)
	Actress	Sophia Loren (Two Women)	Geraldine Page (Summer and Smoke)	Geraldine Page (Summer and Smoke); Rosalind Russell (A Majority of One)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1962	Film	no awards this year	The Longest Day; Sundays and Cybele	Lawrence of Arabia; That Touch of Mink; The Music Man; Divorce Italian Style; Best of Enemies
	Dir		David Lean (Lawrence of Arabia)	David Lean (Lawrence of Arabia)
	Actor		Jason Robards (Long Day's Journey into Night; Tender is the Night)	Gregory Peck (To Kill a Mockingbird); Marcello Mastroianni (Divorce Italian Style)
	Actress		Anne Bancroft (The Miracle Worker)	Geraldine Page (Sweet Bird of Youth); Rosalind Russell (Gypsy)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1963	Film	Tom Jones	Tom Jones; 8 1/2	The Cardinal; Tom Jones; Any Number Can Win
	Dir	Tony Richardson (Tom Jones)	Tony Richardson (Tom Jones)	Elia Kazan (America, America)
	Actor	Albert Finney (Tom Jones)	Rex Harrison (Cleopatra)	Sidney Poitier (Lilies of the Field); Alberto Sordi (To Bed or Not to Bed)
	Actress	Patricia Neal (Hud)	Patricia Neal (Hud)	Leslie Caron (The L-Shaped Room); Shirley Maclaine (Irma La Douce)
1964	Film	My Fair Lady	Beckett; World Without Sun	Beckett; My Fair Lady; Marriage Italian Style; The Girl with Green Eyes
	Dir	Stanley Kubrick (Dr Strangelove)	Desmond Davis (The Girl with Green Eyes)	George Cukor (My Fair Lady)
	Actor	Rex Harrison (My Fair Lady)	Anthony Quinn (Zorba the Greek)	Peter O'Toole (Beckett); Rex Harrison (My Fair Lady)
	Actress	Kim Stanley (Seance on a Wet Afternoon)	Kim Stanley (Seance on a Wet Afternoon)	Anne Bancroft (The Pumpkin Eater); Julie Andrews (Mary Poppins)

Appendix 2.1: UK and US Awards  
**US AWARDS**

YEAR	BEST	NEW YORK FILM CRITICS	NATIONAL BOARD OF REVIEW	GOLDEN GLOBE
1965	Film	Darling	The Eleanor Roosevelt Story; Juliet of the Spirits	Doctor Zhivago; The Sound of Music; Darling; Juliet of the Spirits
	Dir	John Schlesinger (Darling)	John Schlesinger (Darling)	David Lean (Doctor Zhivago)
	Actor	Oskar Werner (Ship of Fools)	Lee Marvin (Cat Ballou; Ship of Fools)	Omar Sharif (Doctor Zhivago); Lee Marvin (Cat Ballou)
	Actress	Julie Christie (Darling)	Julie Christie (Darling; Doctor Zhivago)	Samantha Eggar (The Collector); Julie Andrews (The Sound of Music)

## **Appendix 2.2: Picturegoer, Kinematograph Weekly and Motion Picture Herald - Annual assessments of the UK box office from 1945-1960.**

### Methodological problems.

An important issue in all the polls, assessments and top ten listings published during this period was the state of British production, thus the categories employed for assessment purposes often assume particular attention to this. My interest, however, cuts across this preoccupation since I am concerned with the British audience rather than with the production histories or origins of the films. This evident concern with UK production was symptomatic of more general worries about the economic health of the British industry in general during two crucial phases: these were the immediate post war period of economic reconstruction and the mid fifties expansion of broadcast television. These worries are most evident in the Kinematograph Weekly categories which vary markedly, hindering a consistent evaluation of the period as a whole. In the interests of such an evaluation I have ignored all but the most consistently used categories for the purposes of generating my sample of films for analysis. I have, however, been obliged to take account of assessments of popularity expressed in terms of particular stars, as well as film titles, since to ignore these categories would be to ignore one of the most consistently used listings across all sources. Wherever possible I have recorded the particular film for which an actor/star's performance was cited.

### Motion Picture Almanac

This was an annual American publication covering all possible data on every aspect of the American industry, including its foreign markets. Hence there was a small section (not more than one page in a publication of about 1000 pages) on the UK. Little information is given about the methods used for the assessments, nor is there any regular discussion of the inferences to be drawn, as is typically the case with the annual surveys in Kinematograph Weekly. Different methods were used for different categories: a poll or ballot was taken amongst British exhibitors to determine the most successful stars in various categories of star - the criterion for success being the money making abilities of the stars as experienced by exhibitors at the box office. It seems from the following comment accompanying the 1948 lists that a similar method was used to determine the 'Top Ten' film titles.

In the Motion Picture Herald's annual survey of Britain's box office the following British made pictures were revealed - in the order shown - as Britain's Top Grossers for 1948. Their respective producers and directors - their names shown in parantheses - thereby become the country's champions.

MPA 1948 p770.



## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

The term 'champions' reveals an implicit analogy with sport which recurs in the writing of the ubiquitous Josh Billings in Kinematograph Weekly. The useful 'Top Grossers' category was introduced in 1948 in respect of British made pictures: in all subsequent years American productions were included in the list. It is not clear whether the category initially excluded non-British productions and was changed, or whether, as I think is more likely, that in 1948 (the year of virtual exclusion of American films from the British market as a result of the quota legislation designed to protect and stimulate the home industry) the top grossing pictures were all British productions, which cannot be said for any subsequent years.

The categories of leading producers, directors and showmen, introduced in 1946 and lasting only a few years, were determined by an 'evaluation' (MPA 1946 p942) carried out by the London office of Quigley publications (the publisher of the Motion Picture Almanac): the basis for the evaluation is not cited but was probably the money making abilities of the individuals named. The National Film Awards to best film, actress and actor, only quoted for 1948 and 1950 were the result of a nationwide poll of cinemagoers. It is unfortunate that this category only appeared twice since it would have been a useful point of comparison for the Picturegoer awards, also made to particular actors and actresses, and also based on a poll of audiences - in this case further qualified by being readers of Picturegoer.

The cinemascope awards for 1955 were quoted separately (without any indication of method): their popularity clearly made them financially noteworthy but they did not run on sufficient circuits to allow them to show in the regular poll of all exhibitors (MPA 1955 p784).

The most consistently used categories were the 'top ten money making stars in British productions', the 'top ten western stars' and the 'top ten international stars': all appearing in every year (12/12) of the publication examined for this correlation. Only the third of these is useful to my purposes since it takes account of success at the British box office without further qualification by production source or film genre. The only other category appearing with any frequency is the 'top grossing pictures at the British box office' which began in 1948 and continued through to 1956 (apart from one absence in 1949). This is the most useful of the MPA categories since it recorded actual UK box office success in respect of the British box office, thus providing a check on the fuller but less statistically reliable Kinematograph Weekly assessments. The concentration on individual names which occurred in the shortlived categories introduced in 1946 and 1948 may reflect the additional uncertainties in the American industry caused by the British quota legislation of the second half of the forties. Similarly the category 'best short films' implies a certain confusion about the state of the British market in that year (1949).

The listings in respect of box office figures given by this source are probably the most reliable of all those I have used: the 'top grossing' category certainly answers most closely my original question, and the 'top ten international stars' category



## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

makes a useful point of comparison for the top ten listings of actors and actresses given in Picturegoer. It is important to note, however, that this was an American publication addressed primarily to American producers, distributors and exhibitors, though doubtless also used for reference by their counterparts in the UK.

### Picturegoer

Whereas Motion Picture Herald and Kinematograph Weekly are best described as trade journals, Picturegoer was a fan magazine. It carried features on stars; quizzes, competitions and letters pages in which readers opinions were solicited and commented upon. In every issue there was a guide to the current releases which included a cast list, synopses and 'stellar rating' (one to four stars accompanied the film's title on the double page feature dealing with current releases). Frequently a story based on a currently released film was included. The prose tone was familiar, chatty - a bit like the Radio or TV Times today - and there were lots of pictures including sometimes a pin-up and always a colour cover portrait of a particular star, sometimes a pair - male and female.

The magazine was thus clearly addressed to the consumers of films, the actual and potential audience. It is 'their' forum: but also an avenue through which the producers' publicity departments might attempt to address the cinema audience directly. The format remained remarkably consistent from the beginning of the period I am concerned with until May 1959 when Picturegoer folded - or at least it disappeared without trace into a new magazine called Date which catered specifically to the relatively new teenage market. At this point the emphasis shifted from popular cinema to popular music, a shift heralded in Picturegoer's introduction, in 1957, of a new award category 'Top Singer'. There are some interesting observations to be made concerning this shift and its implications for popular culture, but these are outside the scope of my enquiry.

The method by which the 'Best Actor' and 'Best Actress' awards were arrived at was extremely straightforward and remained the same throughout the period. A coupon was printed in the magazine at some point in the first half of the year, and readers were invited to return it with their choice of one 'Best' actor and one 'Best' actress, citing performance in a specific film. There then seems to have been, as far as I can deduce from the comments accompanying the results, a simple numerical collation which produced a series of percentages, the top ten of which were published for the years 1945-1950, after which a simple list from 1-10 was given. The preamble to the announcement of the awards asserted, in the familiar and chatty house style, a two way relation between the fans and the stars:

..by voting you helped us and you helped the stars. You were expressing gratitude to the people who gave you so much entertainment over the past year.

## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

Picturegoer 12/5/51 p7

The collective enterprise on which the whole industry ultimately depended, the audience, in which the fan magazine was implicated, was also confirmed by these means:

Your vote, and the votes of thousands like you, has helped us to keep a better picture of picture-going.  
Ibid.

The categories 'Best Actor' and 'Best Actress' were used consistently throughout the period, recording primarily the popularity of specific stars, but also these stars' performances in specific films: the awards are thus an extremely useful reference point for the more complex information purveyed through my other two sources. In 1955 two new categories were introduced, these were 'Best Male Newcomer' and 'Best Girl Newcomer', but they were not used again. In 1957 the category 'Top Singer' appeared, to reappear in 1958, the year that was, as it turned out, to be the last for the Picturegoer awards. The introduction of this category reflects the growing concern with popular music in the magazine, presumably in response to the interests of its market.

### Kinematograph Weekly

This journal was the main forum for the British industry, serving particularly the interests of exhibitors by offering an overall view of general trends and individual performance across the whole country. Notices of trade previews appeared regularly and reviews of all new releases were clearly intended to classify pictures for the benefit of exhibitors who might wish to hire them. The tone of the KW film reviews was quite different from those in the national press addressed to cinemagoers - the potential audiences. Josh Billings' annual assessment of 'form' was intended as a kind of survey of work in progress, addressed to those engaged in the work. The whole point of the annual review was an attempt to discover some logic in past successes in order to predict the best 'bets' for future risks. A consistently reliable distributor was, in the end, a better bet than the uncertainties of 'continental' films or gimmickry in the form of technological innovations (KW 15/12/55 p4). The foreign (i.e. 'continental' not American) film was given a cautious go ahead in 1956 as the chauvinist comment 'some foreigners stood entirely on their own feet' (KW 13/12/56 p10) indicates. The reasons for their success however were inherently suspect, as were also, it seems, the British critics:

With most foreign films sex is either an impediment or a gimmick, but at least they're pretty certain of being well received by the critics.  
KW 17/12/59 p160.

## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

Billings, nevertheless, was not averse to considering gimmickry of any kind which helped in the business of selling tickets, as a glance at the Kinematograph Weekly's annual review categories will demonstrate. But he did urge caution on his readers, prudently reminding them to consider the quality of the film's content as well as its packaging: 'by and large it's the story rather than the camera that matters' (KW 13/12/56).

In addition to the monthly and annual reviews KW regularly ran special features with the same basic intention as the reviews - to attempt clarification of a rapidly changing market that was clearly mystifying to many of its participants. An article in 1954, for example, 'How the money comes and goes', attempted a breakdown of finance in the industry over a ten year period (KW 16/12/54 p4-5). Fifteen items, given graphically, cover amounts paid over the ten year period in tax, Eady levy, rentals and so on, concluding with the crucial 'net totals to exhibitors' and the ominous 'TV sets in operation'.

Despite the insistence on story rather than camera or stars as the most vital element in a film's appeal at the box office, the popularity of named stars was one of the most consistently noted indicators of success: categories for 'most popular and consistent stars', 'best individual performance' and 'most promising newcomer' appearing in each of the 16 years noted for this correlation. The only other categories to appear with such regularity were the 'biggest box office attraction' and the distributors' award 'best output' which appeared in every year except 1958 when, to paraphrase Billings, the going was too even to name a winner.

The only simple observation to be made concerning the methods used to compile the KW listings is that the same individual, Josh Billings, was responsible for them from their inception in the 1930s until 1962 when Bill Atria took them over, following the forms established by Billings. He never announced details of his methods and though I can assume that his criteria 'best', 'biggest', 'most successful' were generally related to the money making record or potential of the product his assessment of 'best individual performance' is less clear. He periodically claimed to have viewed all the films listed, and on this ground he rates as the most consistent and accessible contemporary audience member, at the least. Reading between the lines of his chatty prose which accompanied each annual survey it seems that he relied on word of mouth information from exhibitors and distributors, as well as on his personal assessment of each film. He complained, sometimes, about the lack of 'voluntary' assistance from distributors' publicity departments despite the fact that 'we have been frequently quoted and just as frequently condemned' (KW 19/12/46 p47). Essentially he claimed to present an annual summary of box office performance based on his familiarity with the trade and which was as impartial as possible: 'my observations are entirely free from bias or axe grinding' (KW 15/12/47). When his assessments concerned relatively clear items such as the output of a single distribution company ('best output') or the relative success of re-issued films ('best re-issue'), or simply the most powerful

## Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office

box office films ('biggest box office attraction') these methods - observation, experience and word of mouth information from colleagues - when used consistently are probably as effective as any others might be. But his criteria for categories such as 'best individual performance', 'most successful comedy team' and 'most promising newcomer', which presume audience attention to one element of the film in preference to others, are more problematic.

And what of the stars? We have no hesitation in placing James Mason first. Although he has appeared in only one film this year The Wicked Lady his popularity has enormously increased. Evidence of this is the constant demand for his old films and the furore he has created in the States. He is clever enough to keep in the news, without making too many pictures.

KW 19/12/46 p47

What criteria allow James Mason to be first among the 'most popular and consistent stars' for 1946 'although he has appeared in only one film this year'? Who was making 'constant demand' and how was the demand expressed, and to whom? What was the 'furore he has created in the States'? The last lines 'clever enough to keep in the news without making too many pictures' suggest a dependence on the gossip of the trade which would have been extremely susceptible to manipulation by the publicity departments of production companies. It may be that the categories naming individual stars were less reliable than those more dependent on 'hard' financial information. The following rather poignant epitaph for James Dean suggests that this may be so.

I've not mentioned James Dean, lead in East of Eden (Warner cinemascope) among the newcomers, because his career was tragically nipped in the bud. As a matter of fact, I'm always wary of boosting fledglings because so few manage to spread their wings and make the top flight.

KW 15/12/55 p9.

The listings of stars and actors are useful, however, for comparison with the similar Picturegoer categories which were methodologically more straightforward, and those in the Motion Picture Almanac which offered similar information culled from a slightly different cross section of respondents in the British industry.

### Kinematograph Weekly annual award categories

1: Categories which attempt to define the industry and discover the most effective sales techniques. Apropos money there are 'best output', 'biggest box office attraction', and 'runners up' which changed in 1950 to 'other notable attractions'; apropos the UK industry there are 'best British film', 'most successful



## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

studio', 'most successful British independent renter', 'best British double bill', and 'best British director'; finally categories concerned with sales methods are 'best double bill'/'best British double bill'/'best re-issue double bill', 'super-special', 'hard ticket giants' and 'best non-circuit releases'.

2: Categories which attempt to classify films themselves. In a sense this can be understood as an imperative of the market to define the commodity as closely as possible - in any case it was a set of categories which attended to the content of the individual film. Such categories can be grouped as genre, including 'cartoon', 'musical', 'documentary', 'interest', 'artistic', 'comedy', 'western', 'outdoors', 'horror', and 'series'; nationality of origin - these categories were simply 'British', 'American', or 'continental'; and technology - '3-D' and 'cinemascope' both appeared briefly as categories in the mid fifties. In addition to these three main types there were various other short lived categories which are chiefly concerned with the definition of product and which appeared mainly at the end of the fifties. These were 'series', 'straight X-certificate', 'off beat', 'gimmick' and at the beginning of the period, in 1946-1947, categories for one and two reelers.

3: Categories purporting to record the popularity of individual stars: three such categories are consistent throughout the period, these are 'best individual performance', 'most popular and consistent star', and 'most promising newcomer'; 'most successful comedy team' was consistently used during the middle of the period (51-56); and three other categories made brief appearances, these were 'most popular and consistent young star' which referred to child actors 'most popular British star', and 'most popular comedian'. Judging by Billings' methods these categories may have been included to ensure the presence of a name he felt should appear but did not come up in any other category.

The breakdown of the categories by years gives a fascinating picture of the industry's view of itself. Some categories from all three groups survived into the late forties but clearly had little relevance later and so disappeared ('best British independent renter', 'best documentary', 'best interest series'). After some uncertainty in the late forties ('most artistic film' 1947-8, 'most promising new team' 1947,) other new and more satisfactory categories were introduced in the early fifties. Chief amongst these was the 'best western' which continued every year thereafter except for 1954; 'best double bill' and 'most successful continental film' were other new categories which appeared at this point. Both of these relate to the concerns of sales departments with the never ending search for new ways to draw audiences into cinemas. The introduction of many new categories in the late fifties looks like a rather frantic attempt to come to terms, again, with changing patterns in the industry. By this time broadcast television was a fact of life,

## **Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office**

hence, perhaps, the concentration in this group of new categories on things the domestic television screen could not offer such as 'best horror', 'best series', 'best straight X-certificate', 'super special long run', 'hard ticket giants/block busting exploitation offering'.

For the purposes of my comparison of the assessments made annually by different types of source (KW, MPH, Picturegoer) I needed categories with maximum consistency of appearance. My primary interest is in the box office popularity of specific film titles, so the 'biggest box office attraction' category is useful to me and I have also taken account of the 'runners up' and 'other notable attractions' categories. The categories naming individual stars are the only ones occurring across all three of my sources: two such categories appear in every year of the KW surveys, 'best individual performance' and 'most popular and consistent star' and I have used these, though I have not used the equally consistent category 'most promising newcomer' since there is no point of reference in my other sources.

Before the detailed tabulation of this information which follows it is worth making some general observations about the implications of the breakdown of categories used in the KW survey. Categories concerned with the UK industry, for example, appear mainly at the beginning of the period, in the later forties, and with only a few exceptions ('best British film' was used in 51, 53, and 57, and 'best British double bill' in 1960) disappeared thereafter. Clearly the category was not a useful one in the 1950s: was this because there were no British films of note - no UK industry - or, perhaps, because the industry was so successful it had no need for a special category? It is noteworthy that the category 'best American film' appeared throughout the latter part of the period, in fact slotting into the gaps in appearance of the 'best British film' category. They never appeared in the same year. The category 'most successful continental film' also appeared at this time, co-existing with either the British or the American 'best film' categories. All the categories concerned with sales methods appeared after 1950, implying a greater degree of concern with attendances in the fifties than in the forties; of these categories the 'double bill' listing was clearly the most useful since it appeared in every year from 1951-60 except 1952. Amongst the genre categories the most consistent were 'most successful musical' which appeared every year and was thus clearly perceived as an important generic definition at the box office, as was also the 'best western' which appeared first in 1950 and every year thereafter except 1954. The categories 'documentary' and 'interest' were not used after the forties, and their demise may account for the presence of the short lived categories 'artistic' and 'comedy'. It seems surprising that comedy was hardly used as a generic category - perhaps because it was perceived as the production of individual comedians? The category 'comedy team', naming actors, was a frequent one through the fifties (1951-60). There were several attempts at new generic descriptions in the late fifties of which only 'horror' and possibly 'series'

## Appendix 2.2: PG, KW, MPH; Annual assessments of UK box office

survived. Certainly 'horror' is a generic description as familiar to the student of film in the 1990s as 'western'. These new generic descriptions followed the demise of categories based on technological definitions, supporting Billings' warnings to his readership to pay attention to the narrative content of the film despite the 'enhancing' effect of wide screen and other innovations.

The nationality of origin of films was an important and consistently used mode of description which revealed a simple perception of the world of film production as divided into the UK, the USA and the Continent (i.e., I suspect, non-English speaking, 'foreign').

Clearly the single most important means of perception of a film's success was through the individual actors, the stars, who appeared in it. This is a self perpetuating process with a history as long as the industry itself - indeed the film industry could be seen as the most effective means to date of the marketing of individuals which is the star system. The valorisation of the individual which is characteristic of Romanticism from the 18th century onwards gathered momentum against a background of increasing industrialisation, increasing maximisation of profits through larger and larger scale enterprises. Looked at like this the industrialised star system is a perfect mesh of profit and fantasy: the conditions and consequences are well documented in Dyer (1982, 1987).

### MOTION PICTURE ALMANAC ANNUAL AWARD CATEGORIES 1945-1956

- A:** Top ten money making stars in British productions (poll of British exhibitors).  
**B:** Top ten western stars.  
**C:** Top ten international stars (players from Hollywood whose pictures brought the most money to the British box office).  
**D:** Leading producers of Great Britain (evaluation of the London office of Quigley publications).  
**E:** Leading directors of Great Britain.  
**F:** Leading showmen of Great Britain.  
**G:** Top grossing pictures at the British box office (MPH annual survey of the British box office).  
**H:** National Film Award: Best Film (nationwide poll of theatregoers).  
**I:** National Film Award: Best Actress (nationwide poll of theatregoers).  
**J:** National Film Award: Best Actor (nationwide poll of theatregoers).  
**K:** Best shorts in Britain.  
**L:** Top cinemascope films.

YR	A	B	C	D	E	F	G	H	I	J	K	L
45	*	*	*									

**Appendix 2.2: PG, MPH, KW annual assessments of the UK box office**

YR	A	B	C	D	E	F	G	H	I	J	K	L
46	*	*	*	*	*	*						
47	*	*	*	*	*	*						
48	*	*	*			*	*	*	*	*		
49	*	*	*								*	
50	*	*	*			*	*	*	*	*		
51	*	*	*				*					
52	*	*	*				*					
53	*	*	*				*					
54	*	*	*				*					
55	*	*	*				*					*
56	*	*										

\* = this category used this year

\* = this category used in my correlation



## Appendix 2.2: PG, MPH, KW annual assessments of the UK box office

### PICTUREGOER ANNUAL AWARD CATEGORIES 1945-1959

YEAR	BEST ACTRESS	BEST ACTOR	BEST GIRL NEWC OMER	BEST MALE NEWC OMER	TOP SINGER
1945	*	*			
1946	*	*			
1947	*	*			
1948	*	*			
1949	*	*			
1950	*	*			
1951	*	*			
1952	*	*			
1953	*	*			
1954	*	*			
1955	*	*	*	*	
1956	*	*			
1957	*				*
1958	*				*

\* = this category appeared in this year  
 \* = this category used in my correlation

### KINEMATOGRAPH WEEKLY ANNUAL AWARD CATEGORIES 1945-1960

**A:** Best Output (distribution company) sometimes inc. runners up.  
**B:** Biggest box office attraction (film title and distribution company).  
**C:** Runners up (film title and distribution company).  
**D:** Best British film (film title and distribution company).  
**E:** Most successful British independent renter (distributor and film titles).  
**F:** Best full length documentary film (film title and distribution company).  
**G:** Best two reeler/one reeler (film title and distribution company).  
**H:** Best cartoon (film title and distribution company).  
**I:** Most successful musicals (film titles and distribution companies).  
**J:** Best interest series (film titles and distribution companies).

## Appendix 2.2: PG, MPH, KW annual assessments of the UK box office

YR	A	B	C	D	E	F	G	H	I	J
1945		*	*	*	*	*		*	*	
1946	*	*	*	*	*	*	*	*	*	*
1947	*	*	*	*	*	*	*	*	*	*
1948	*	*	*	*	*	*		*		*
1949		*	*	*					*	
1950	*	*		*	*				*	*
1951	*	*		*				*	*	
1952	*	*							*	
1953	*	*		*					*	
1954	*	*							*	
1955	*	*	*					*	*	
1956	*	*	*					*	*	
1957	*			*					*	
1958									*	
1959	*									
1960	*									

**A2:** Best individual performance (actor's name and film title).  
**B2:** Most popular and consistent stars (actor's name and film titles).  
**C2:** Most promising newcomers (actor's name and film titles).  
**D2:** Best British directors (director's name and film titles).  
**E2:** Most successful British studio (studio name and film titles).  
**F2:** Best re-issues (film titles and distribution company).  
**G2:** Most successful comedy team (actor's names and film titles).  
**H2:** Most popular and consistent young star (actor's name).  
**I2:** Most popular British star (actor's name and film titles).  
**J2:** Most artistic film (film title and distribution company).

YR	A2	B2	C2	D2	E2	F2	G2	H2	I2	J2
45	*	*	*	*	*		*	*	*	
46	*	*	*	*	*	*				
47	*	*	*		*	*				*

## Appendix 2.2: PG, MPH, KW annual assessments of the UK box office

YR	A2	B2	C2	D2	E2	F2	G2	H2	I2	J2
48	*	*	*	*		*				*
49	*	*	*	*						
50	*	*	*			*				
51	*	*	*			*	*			
52	*	*	*			*	*			
53	*	*	*			*	*			
54	*	*	*			*	*	*		
55	*	*	*			*	*	*		
56	*	*	*			*	*			
57	*	*	*			*				
58	*	*	*							
59	*	*	*							
60	*	*	*							

**A3:** Most promising new team (actors' names and film title).

**B3:** Best comedy (film title and distributors).

**C3:** Best western (film title and distribution company).

**D3:** Best double bill (film titles and distribution company).

**E3:** Other notable attractions (film titles and distribution companies).

**F3:** Big money takers (film titles and distribution companies).

**G3:** Best non-circuit releases (film titles and distribution companies).

**H3:** Most successful continental film (film title and distribution company).

**I3:** Best 3-D (film title and distribution company).

**J3:** Best American film (film title and distribution company).

YR	A3	B3	C3	D3	E3	F3	G3	H3	I3	J3
45										
46										
47	*									
48		*								
49										

## Appendix 2.2: PG, MPH, KW annual assessments of the UK box office

YR	A3	B3	C3	D3	E3	F3	G3	H3	I3	J3
50			*		*					
51			*	*	*					
52			*		*	*	*	*		
53			*	*	*		*	*	*	
54				*	*			*	*	*
55			*	*	*			*		*
56			*	*	*			*		*
57			*	*	*			*		
58			*	*	*			*		
59			*		*					
60			*		*			*		

**A4:** Biggest cinemascope attraction (film title and distribution company).

**B4:** Best outdoors film (Film title and distribution company).

**C4:** Super specials (long run propositions at special prices) (film title and distribution company).

**D4:** Best horror (film title and distribution company).

**E4:** Best series (series title and distribution company).

**F4:** Best straight X-certificate (film title and distribution company).

**G4:** Best off beat (film title and distribution company).

**H4:** Best gimmick (film title and distribution company).

**I4:** Best re-issue double bill (film titles and distribution company).

**J4:** Most popular comedian (actor's name and film title).

**K4:** Hard ticket giants (1)/Block busting exploitation offerings (1) (film titles and distribution companies).

**L4:** Best British double bill (film titles and distribution company).

YR	A4	B4	C4	D4	E4	F4	G4	H4	I4	J4	K4	L4
45												
46												
47												
48												
49												

## Appendix 2.2: PG, MPH, KW annual assessments of the UK box office

YR	A4	B4	C4	D4	E4	F4	G4	H4	I4	J4	K4	L4
50												
51												
52												
53												
54	*	*										
55	*											
56	*											
57	*											
58			*	*								
59				*	*	*	*	*	*	*	*	
60				*	*	*					*	*

\* = this category appeared in this year

\* = this category used in my correlation

### CLASSIFICATION OF KINEMATOGRAPH WEEKLY'S ANNUAL AWARDS

A: Attempts to define the industry and discover the most effective sales techniques.

B: Attempts to classify films.

C: Attempts to distinguish between performers.

	SUBJECT	CATEGORY	/16	YEARS
A	Money	Best output	15	45-57, 59-60
A	Money	Biggest box office attraction	16	45-60
A	Money	Runners up/Other notable attractions	16	45-60
A	UK Industry	Best British film *	9	45-51, 53, 57
A	UK Industry	Most successful British independent renter	5	45-48, 50
A	UK Industry	Most successful British studio	3	45-47

**Appendix 2.2: PG, MPH, KW annual assessments of the UK box office**

	SUBJECT	CATEGORY	/16	YEARS
A	UK Industry	Best British double bill	1	60
A	UK Industry	Best British director	4	45-46, 48-49
A	Sales Methods	Best double bill/Best re- issue double bill/Best British double bill	7/ 1/ 1	51, 53-58 /60/59
A	Sales Methods	Super special long run propositions at special prices	1	58
A	Sales Methods	Hard ticket giants/Block busting exploitation offerings	2	59-60
A	Sales Methods	Best non-circuit releases	2	52-53
B	Film Genre	Best cartoon	7	45-48, 51, 55-56
B	Film Genre	Most successful musicals	13	45-47, 49-58
B	Film Genre	Best full length documentary	4	45-48
B	Film Genre	Best interest series	4	45-48
B	Film Genre	Most artistic film	2	47-48
B	Film Genre	Best comedy	1	48
B	Film Genre	Best western	10	50-53, 55-60
B	Film Genre	Best outdoors	1	54
B	Film Genre	Best horror	3	58-60
B	Film Genre	Best series *	2	59-60
B	Film Nationality of Origin	Best British film *	9	45-51, 53, 57
B	Film Nationality of Origin	Best American film	4	54-56, 60
B	Film Nationality of Origin	Most successful Continental film	8	52-58, 60

**Appendix 2.2: PG, MPH, KW annual assessments of the UK box office**

	<b>SUBJECT</b>	<b>CATEGORY</b>	<b>/16</b>	<b>YEARS</b>
B	Technology	Best 3-D	2	53-54
B	Technology	Biggest cinemascope attraction	4	54-57
B	Other Classifications	Best series *	2	59-60
B	Other Classifications	Best straight X-certificate	2	59-60
B	Other Classifications	Best offbeat	1	59
B	Other Classifications	Best gimmick	1	59
B	Other Classifications	Best two reeler/Best one reeler	2	46-47
C	Individual Stars	Best individual performance	16	45-60
C	Individual Stars	Most popular and consistent stars	16	45-60
C	Individual Stars	Most promising newcomers	16	45-60
C	Individual Stars	Most successful comedy team	7	45, 51-56
C	Individual Stars	Most popular and consistent young star	3	45, 54-55
C	Individual Stars	Most popular British star	1	45
C	Individual Stars	Most popular comedian	1	59

\* these categories are given twice in this table since they fall into different classifications in this schema.



### APPENDIX 2.3: SCORING METHOD USED TO GENERATE SAMPLE OF FILMS FOR ANALYSIS

The method is as follows: each mention of a film title (see Appendix 2.1) is recorded as a point on a table for that year (see Appendix 2.4). The total number of points for each film is the film's 'score'. A similar process is undertaken in respect of star names (see Appendix 2.4). The top scoring films are then listed and the score for the star(s) appearing in the film, if any, is added to the film's score (see below, scoring procedure). In practice the addition of the star score to the film score made little difference in the top two films in the year, but was helpful in distinguishing between the rest of the films recording multiple points on the table for their year of release (see below, Different methods applied to 1954).

Clearly some films and stars achieved duplicated points by this method by virtue of citations recorded twice, such as Kinematograph Weekly's Most popular and consistent star for which a point was recorded against the film cited and against the star in question. The consequence of this duplication, however, was rather a magnification than a distortion (see below, 1954) of an already existing difference, and the effect was potentially available to all titles. In fact this method allowed clarification of rather small differences and, I think, allowed account of the important factor of the star's box office drawing power - their significance in bringing audiences into a particular film. A more serious problem concerned the scoring for successful films which were released late in the year, and which therefore tended to appear in adjacent years in different listings. In the year I tested with different scoring methods, 1954, the inclusion of adjacent year's listings made a difference only when US box office assessments were included, but not when I restricted my calculations to UK data only. The inclusion of critics' awards, such as the Academy, the British Academy, the Golden Globe and so on also made a difference. However since the method selected excludes both critics' awards and US box office data it seemed reasonable to ignore listings of adjacent years. One further problem is the changing context of my sources. The marked decline in cinema audiences in the latter part of the period is evidenced in the demise of the fan magazine Picturegoer, in 1959. The machiavellian relationships between British and American sources of production finance in the declining industry of the later fifties may well be a factor in the non-appearance of MPH listings specifically related to the British box office between 1957-1962. However my sample groups of films for analysis are drawn from years when there were at least two different sources of data available: thus for 1945-46 I used Picturegoer, Kinematograph Weekly, and Motion Picture Herald (star listings only); for 1955-56 Picturegoer, Kinematograph Weekly and Motion Picture Herald (stars and films); and for 1963-65 I used Kinematograph Weekly and Motion Picture Herald (stars and films).

The top scoring films in all years are therefore, by definition, those which appear in listings from all possible sources (though not necessarily in all possible categories employed by the



### **Appendix 2.3: Scoring method used to generate sample**

sources) relating to their year of initial release. I am satisfied that these results represent an adequate assessment of the contemporary box office popularity of the films listed in relation to each other, and are thus a sufficiently useful answer to my initial question 'what were the most popular films at the British box office during the period 1945-65'.

#### **1954: Different methods for determining the most popular films at the British box office**

##### **1: UK only, including stars, excluding BAFTA awards**

1:	The Glenn Miller Story	9
2:	Calamity Jane	8
3:	The Purple Plain	6

##### **2: UK only, excluding stars, excluding BAFTA awards**

1:	The Glenn Miller Story	5
2:	Calamity Jane	4
3:	The Purple Plain	3
	On the Waterfront	3
	The Belles of St Trinians	3
	From Here to Eternity	3

##### **3: UK and US, including stars, excluding all critics' awards**

1:	The Glenn Miller Story	11
2:	Calamity Jane	8
3:	On the Waterfront	7

##### **4: UK and US, excluding stars, excluding all critics' awards**

1:	The Glenn Miller Story	6
2:	Calamity Jane	4
	On the Waterfront	4

##### **5: UK and US, including stars, including all critics' awards**

1:	On the Waterfront	19
2:	The Glenn Miller Story	12
3:	The Country Girl	11

##### **6: UK and US, excluding stars, including all critics' awards**

1:	On the Waterfront	12
2:	The Glenn Miller Story	6
3:	Rear Window	5
	The Country Girl	5

##### **7: UK and US, including stars, including critics' awards, including adjacent years**

### **Appendix 2.3: Scoring method used to generate sample**

1:	On the Waterfront	19
2:	The Country Girl	15
3:	The Glenn Miller Story	11
8:	<u>UK and US, excluding stars, including critics' awards, including adjacent years</u>	
1:	On the Waterfront	12
2:	The Country Girl	9
3:	From Here to Eternity	7
9:	<u>UK only, including stars, excluding critics' awards, including adjacent years</u>	
1:	The Glenn Miller Story	9
2:	Calamity Jane	8
3:	The Purple Plain	6
10:	<u>UK only, excluding stars, excluding critics' awards, including adjacent years</u>	
1:	The Glenn Miller Story	5
2:	Calamity Jane	4
3:	The Caine Mutiny	3
	Doctor in the House	3
	The Purple Plain	3
	Hobson's Choice	3
	The Belles of St Trinians	3
	From Here to Eternity	3
	The Country Girl	3
11:	<u>UK only, including stars, including BAFTA awards</u>	
1:	The Glenn Miller Story	9
2:	Calamity Jane	8
3:	On the Waterfront	7
12:	<u>UK only, excluding stars, including BAFTA awards</u>	
1:	The Glenn Miller Story	5
2:	On the Waterfront	4
	Calamity Jane	4
	Doctor in the House	4
	Hobson's Choice	4

**Scoring procedure used to determine possible sample film titles for analysis, from amongst the top scoring films.**

From within the possible titles generated by the procedure detailed in the following table I selected 3 groups of 6 titles; each group was drawn from adjacent years at the beginning, middle and end of the period. This final selection was principally

### Appendix 2.3: Scoring method used to generate sample

determined by the availability of prints. Titles making up the final sample are highlighted.

Top scoring films from each year are listed, with their score (FS); the names of stars appearing in the listings of top scoring stars and appearing in the relevant film are listed with their score (SS); the product of the film score and star score(s) is given in the final column (TFS).

YR	FILM TITLE	FS	STAR NAMES	SS	TFS
45	<b>The Seventh Veil</b>	5	Ann Todd James Mason	2 2	9
45	<b>Madonna of the Seven Moons</b>	5	Stewart Granger Phyllis Calvert	3 2	10
45	Mr Skeffington	4	Bette Davis	3	7
45	Valley of Decision	3	Greer Garson	3	6
45	The Affairs of Susan	3	Joan Fontaine	3	6
45	They Were Sisters	3			3
46	<b>The Wicked Lady</b>	5	James Mason Margaret Lockwood	3 3	11
46	<b>Piccadilly Incident</b>	4	Anna Neagle	2	6
46	Caesar and Cleopatra	4	Stewart Granger	2	6
46	The Corn is Green	4	Bette Davis	3	7
46	<b>Brief Encounter</b>	4	Celia Johnson	2	6
46	<b>The Bells of St Mary's</b>	3	Bing Crosby Ingrid Bergman	3 2	8
46	Spellbound	3	Ingrid Bergman	2	5
47	Great Expectations	5	John Mills	4	9
47	The Courtneys of Curzon Street	4	Anna Neagle Michael Wilding	3 2	9
47	Odd Man Out	4	James Mason	4	8
47	The Jolson Story	3			3
47	Frieda	3			3
47	Black Narcissus	3			3
48	Spring in Park Lane	5	Anna Neagle Michael Wilding	3 3	11
48	Oliver Twist	5	Alec Guinness	2	7

**Appendix 2.3: Scoring method used to generate sample**

<b>YR</b>	<b>FILM TITLE</b>	<b>FS</b>	<b>STAR NAMES</b>	<b>SS</b>	<b>TFS</b>
48	The Red Shoes	5	Moirra Shearer	2	7
48	Miranda	5	Glynis Johns	2	7
48	Hamlet	4	Laurence Olivier	2	6
48	The Fallen Idol	4			4
49	Maytime in Mayfair	5	Anna Neagle Michael Wilding	3 4	12
49	Scott of the Antarctic	3			3
49	Johnny Belinda	3	Jane Wyman	3	6
49	Easter Parade	3			3
49	Jolson Sings Again	2			2
49	Whispering Smith	2	Alan Ladd	4	6
49	Red River	2			2
49	Madness of the Heart	2	Margaret Lockwood	2	4
49	Adam and Evelyne	2	Jean Simmons	3	5
49	The Secret Life of Walter Mitty	2	Danny Kaye	2	4
49	Paleface	2	Bob Hope	2	4
49	You Can't Sleep Here	2			2
49	The Barkleys of Broadway	2			2
50	Odette	5	Anna Neagle Trevor Howard	2 2	9
50	Annie Get Your Gun	5	Betty Hutton	2	7
50	The Wooden Horse	3			3
50	Father of the Bride	3	Spencer Tracy	2	5
51	The Great Caruso	4	Mario Lanza	2	6
51	Captain Horatio Hornblower	4			4
51	Detective Story	2			2
51	The Browning Version	2	Michael Redgrave	2	4

### Appendix 2.3: Scoring method used to generate sample

YR	FILM TITLE	FS	STAR NAMES	SS	TFS
51	The Lavender Hill Mob	2	Alec Guinness	4	6
51	No Highway	2	James Stewart	2	4
51	The Lady with the Lamp	2	Anna Neagle	2	4
51	Born Yesterday	2	Judy Holliday	2	4
51	White Corridors	2			2
51	Encore	2	Glynis Johns	2	4
51	Samson and Delilah	2			2
51	Laughter in Paradise	2			2
51	Worm's Eye View	2			2
51	Cinderella	2			2
51	King Solomon's Mines	2			2
51	The Mudlark	2			2
51	All About Eve	2	Bette Davis	2	4
52	The African Queen	4	Humphrey Bogart	2	6
52	The Sound Barrier	4			4
52	The Planter's Wife	3			3
52	The Greatest Show on Earth	3	Betty Hutton	3	6
52	Mandy	3			3
53	The Cruel Sea	4	Jack Hawkins	4	8
53	Moulin Rouge	3			3
53	Shane	2	Alan Ladd	3	5
53	Roman Holiday	2	Gregory Peck	3	5
53	Quo Vadis	2			2
53	Limelight	2			2
53	Come Back, Little Sheba	2	Shirley Booth	2	4
53	The Snows of Kilimanjaro	2			2

### Appendix 2.3: Scoring method used to generate sample

YR	FILM TITLE	FS	STAR NAMES	SS	TFS
53	Genevieve	2			2
53	Call Me Madam	2	Ethel Merman	2	4
53	A Queen is Crowned	2			2
53	Road to Bali	2	Bob Hope	2	4
54	The Glenn Miller Story	5	James Stewart	4	9
54	Calamity Jane	4	Doris Day	4	8
54	The Caine Mutiny	3	Humphrey Bogart	2	6
54	Doctor in the House	3	Dirk Bogarde	2	5
54	The Purple Plain	3	Gregory Peck	3	6
54	Hobson's Choice	3	John Mills	2	5
54	The Belles of St Trinians	3			3
54	From Here to Eternity	3			3
55	<b>The Dam Busters</b>	5	Richard Todd	4	9
55	<b>Doctor at Sea</b>	3	Dirk Bogarde	4	7
55	Marty	3	Ernest Borgnine	2	5
55	The Country Girl	3	Grace Kelly	2	5
55	All That Heaven Allows	2	Rock Hudson	2	4
55	A Star is Born	2	Judy Garland	2	4
55	<b>East of Eden</b>	2	Julie Harris	3	5
55	I am a Camera	2	Julie Harris	3	5
55	Love Me or Leave Me	2	Doris Day	4	6
55	Young at Heart	2	Doris Day	4	6
55	One Good Turn	2	Norman Wisdom	2	4
56	<b>Reach for the Sky</b>	5	Keneth More	4	9
56	The King and I	4	Deborah Kerr	2	6
56	It's Great to be Young	3			3
56	<b>Rebel Without a Cause</b>	2	James Dean	2	4

### Appendix 2.3: Scoring method used to generate sample

YR	FILM TITLE	FS	STAR NAMES	SS	TFS
56	The Man With the Golden Arm	2	Frank Sinatra	3	5
56	Guys and Dolls	2			2
56	A Town Like Alice	2			2
56	The Man Who Knew Too Much	2			2
56	The Rose Tattoo	2	Anna Magnani	2	4
56	Picnic	2	Kim Novak	2	4
56	Trapeze	2			2
56	Private's Progress	2			2
56	The Baby and the Battleship	2			2
56	<b>The Searchers</b>	2			2
57	Anastasia	5	Ingrid Bergman Yul Brynner	3 2	10
57	Giant	3			3
57	Yangtze Incident	3	Richard Todd	3	6
57	Doctor at Large	3	Dirk Bogarde	4	7
57	Heaven Knows, Mr Allison	2	Deborah Kerr	3	5
57	Campbell's Kingdom	2	Dirk Bogarde	4	6
57	The Spanish Gardener	2	Dirk Bogarde	4	6
58	The Wind Cannot Read	3	Dirk Bogarde	4	7
58	The Bridge on the River Kwai	3	Alec Guinness	3	6
58	The Young Lions	2	Marlon Brando	3	5
58	The Defiant Ones	2			2
58	Pal Joey	2	Frank Sinatra	3	5
58	Carve Her Name with Pride	2			2
58	Indiscreet	2	Ingrid Bergman	3	5
58	Ice Cold in Alex	2			2

### Appendix 2.3: Scoring method used to generate sample

YR	FILM TITLE	FS	STAR NAMES	SS	TFS
58	Peyton Place	2			2
59	I'm Alright Jack	2			2
59	The Inn of the Sixth Happiness	2			2
59	Room at the Top	2			2
60	Sink the Bismarck	2	Kenneth More	2	4
60	The Millionairess	2	Sophia Loren Peter Sellers	2 2	6
60	Inherit the Wind	3			3
61	Saturday Night and Sunday Morning	3			3
61	Whistle Down the Wind	2	Hayley Mills	2	4
61	Tunes of Glory	2	John Mills	2	4
61	Victim	2			2
62	The Young Ones	2			2
62	Only Two Can Play	2			2
62	The Loudest Whisper	2			2
63	From Russia With Love	3	Sean Connery	2	5
63	<b>Summer Holiday</b>	3	Cliff Richard	2	5
63	<b>Tom Jones</b>	3	Albert Finney	2	5
63	The Great Escape	2			2
63	Cleopatra	2	Elizabeth Taylor	2	4
64	<b>Goldfinger</b>	3	Sean Connery	2	5
64	<b>A Hard Day's Night</b>	3	The Beatles	2	5
64	Zulu	3	Stanley Baker	2	5
64	A Stitch in Time	3	Norman Wisdom	2	5
64	Wonderful Life	3	Cliff Richard	2	5
64	The Pink Panther	3	Peter Sellers	2	5
64	<b>Marnie</b>	3	Sean Connery	2	5
65	<b>Mary Poppins</b>	3	Julie Andrews	2	5
65	Help	3	The Beatles	2	5



**Appendix 2.3: Scoring method used to generate sample**

<b>YR</b>	<b>FILM TITLE</b>	<b>FS</b>	<b>STAR NAMES</b>	<b>SS</b>	<b>TFS</b>
65	Von Ryan's Express	3			3
65	Operation Crossbow	3	Sophia Loren	2	5
65	The Yellow Rolls Royce	3	Rex Harrison Sophia Loren	2 2	7

## Appendix 2.4: Summary of award citations used in correlation

The Following tables summarise the citations noted in appendix 2.1, listing them by film titles in order to enable comparison between the relative popularity of films in each year. Only those citations which refer directly to the drawing power of a distributors or audiences, are included here. The column headings are abbreviated as follows:

	Country of origin:	N
Number of citations for this film -	Overall Score:	S
	Picturegoer Top Ten Actors:	PG M
	Picturegoer Top Ten Actresses:	PG F
Kinematograph Weekly Biggest Box Office Attraction:		KW BO
Kinematograph Weekly Most Popular Stars:		KW PS
Kinematograph Weekly Best Individual Performance:		KW BP
Motion Picture Herald Top Ten Pictures:		MPH

### FILM TITLES 1945

1945 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Henry V (Rank/Two Cities)	UK	2	*	*				
The Seventh Veil (Theatrecraft/Sidney Box)	UK	5	*	*	*	**		
The Lost Weekend (Paramount)	US	1	*					
The Way to the Stars (Two Cities)	UK	2	*	*				
The Keys of the Kingdom (TCF)	US	1	*					
A Song to Remember (Columbia)	US	2	*		*			
Mr Skeffington (Warner)	US	4	*	*	*	*		
Madonna of the Seven Moons (Gainsborough)	UK	5	*	*	*	**		
Dead of Night (Ealing)	UK	1	*					
Valley of Decision (MGM)	US	3		*	*	*		
The Affairs of Susan (Paramount)	US	3		*	*	*		
The Enchanted Cottage (RKO)	US	1		*				

#### Appendix 2.4: Summary of award citations used in correlation

1945 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
I Live in Grosvenor Square (ABP/Wilcox)	UK	2		*	*			
Blithe Spirit (two Cities/Cineguild)	UK	1		*				
Old Acquaintance (Warner)	US	2			*	*		
Frenchman's Creek (Paramount)	US	2			*	*		
Mrs Parkington (MGM)	US	2			*	*		
Arsenic and Old Lace (Warner)	US	1			*			
Meet Me in St Louis (MGM)	US	1			*			
Since You Went Away (Selznick)	US	1			*			
Here Come the Waves (Paramount)	US	2			*	*		
Tonight and Every Night (Columbia)	US	1			*			
Hollywood Canteen (Warner)	US	1			*			
They Were Sisters (GFD/Gainsborough)	UK	3			*	**		
The Princess and the Pirate (Goldwyn)	US	1			*			
National Velvet (MGM)	US	1			*			
Nob Hill (TCF)	US	1			*			
Perfect Strangers (MGM/London Films)	UK	2			*	*		
Conflict (Warner)	US	2			*	*		
Duffy's Tavern (Paramount)	US	2			*	*		
A Place of One's Own (GFD/Gainsborough)	UK	2				**		
Waterloo Road (GFD/Gainsborough)	UK	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1945 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
To Have and Have Not (Warner)	US	1				*		
I'll Be Your Sweetheart (Gainsborough)	UK	1				*		

Total = 34 films: US = 22; UK = 12

#### FILM TITLES 1946

1946 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Spellbound (Selznick)	US	3	*	*	*			
The Captive Heart (Ealing)	UK	2	*		*			
Piccadilly Incident (ABP/Wilcox)	UK	4	*	*	*	*		
Wanted for Murder (Marcel Hellman)	UK	1	*					
The Bells of St Mary's (RKO/Rainbow)	US	3	*		*	*		
Caesar and Cleopatra (Rank/Pascal)	UK	4	*	*	*	*		
School for Secrets (Rank/Two Cities)	UK	1	*					
Anna and the King of Siam (TCF)	US	1	*					
The Corn is Green (Warner)	US	4	*	*	*	*		
Brief Encounter (Cineguild)	UK	4	*	*	*		*	
The Wicked Lady (GFD/Gainsborough)	UK	5	*	*	*	**		
The Spiral Staircase (Warner/Raven)	UK	1		*				
The Dark Mirror (International)	US	1		*				
Mildred Pierce (Warner)	US	2		*	*			

**Appendix 2.4: Summary of award citations used in correlation**

1946 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
I See a Dark Stranger (GFD/Individual)	UK	1		*				
Leave Her to Heaven (TCF)	US	2		*	*			
Road to Utopia (Paramount)	US	3			*	**		
Tomorrow is Forever (RKO)	US	1			*			
Wonder Man (Goldwyn)	US	1			*			
Anchors Aweigh (MGM)	US	1			*			
Kitty (Paramount)	US	2			*	*		
Spanish Main (RKO)	US	1			*			
Gilda (Columbia)	US	1			*			
Caravan (Gainsborough)	UK	2			*	*		
Blue Dahlia (Paramount)	US	2			*	*		
Bedelia (Corfield/Goldsmith)	UK	2			*	*		
The Years Between (GFD/Sidney Box)	UK	1			*			
O.S.S. (Paramount)	US	2			*	*		
Courage of Lassie (MGM)	US	1			*			
My Reputation (Warner)	US	1			*			
London Town (GFD/Wesley Ruggles)	UK	1			*			
Meet the Navy (British National)	UK	1			*			
Men of Two Worlds (GFD/Two Cities)	UK	1			*			
Theirs is the Glory		1			*			
The Overlanders (Ealing) (Australia)	Au	1			*			

#### Appendix 2.4: Summary of award citations used in correlation

1946 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Monsieur Beaucaire (Paramount)	US	1				*		
Two Years Before the Mast (Paramount)	US	1				*		
The Magic Bow (GFD/Gainsborough)	UK	1				*		

Total 37 films: US 20; UK 16

#### FILM TITLES 1947

1947 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Great Expectations (Rank/Cineguild)	UK	5	*	*	*	*	*	
The Courtneys of Curzon Street (British Lion)	UK	4	*	*	*	*		
Odd Man Out (GFD/Two Cities)	UK	4	*		*	*	*	
The Yearling (MGM)	US	1	*					
The Jolson Story (Columbia)	US	3	*		*		*	
Boomerang (TCF)	US	1	*					
Deception (Warner)	US	2	*			*		
They Made Me a Fugitive (Warner/Alliance)	UK	2	*				*	
The Razor's Edge (TCF)	US	2	*	*				
Fame is the Spur (GFD/Two Cities)	UK	1	*					
Frieda (Ealing)	UK	3		*	*	*		
Notorious (RKO)	US	1		*				
Black Narcissus (GFD/The Archers)	UK	3		*		**		
Duel in the Sun (Selznick)	US	2		*	*			

#### Appendix 2.4: Summary of award citations used in correlation

1947 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The White Unicorn (GFD/John Corfield)	UK	2		*		*		
Sister Kenny (RKO)	US	1		*				
It Always Rains on Sunday (Ealing) [see also 1948]	UK	1		*				
Holiday Camp (GFD/Gainsborough)	UK	1			*			
So Well Remembered (RKO/Alliance)	UK	2				*	*	
October Man (GFD/Two Cities)	UK	2				*	*	
The Upturned Glass (GFD/Triton)	UK	2				*	*	
Jassy (GFD/Gainsborough)	UK	1				*		
Hungry Hill (GFD/Two Cities)	UK	1				*		
Blue Skies (Paramount)	US	1				*		
Welcome Stranger (Paramount)	US	1				*		
Where There's Life (Paramount)	US	1				*		
My Favorite Brunette (Paramount)	US	1				*		
Night and Day (Warner)	US	1				*		
Bachelor Knight		1				*		
Calcutta (Paramount)	US	1				*		
Wild Harvest (Paramount)	US	1				*		
Stolen Life (Warner)	US	1				*		
Two Mrs Carrolls (Warner)	US	2				**		
Dead Reckoning (Columbia)	US	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1947 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Other Love (Enterprise)	US	1				*		
The Hucksters (MGM)	US	1				*		
A Man About the House (British Lion)	UK	1					*	

Total 37: US 20; UK 16

#### FILM TITLES 1948

1948 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Hamlet (Rank/Two Cities)	UK	4	*	**			*	
Spring in Park Lane (British Lion/Wilcox)	UK	5	*	*		**		*
The Winslow Boy (British Lion/London Films)	UK	2	*		*			
Oliver Twist (GFD/Cineguild)	UK	5	*		*		**	*
My Brother Jonathon (ABP)	UK	2	*					*
The Fallen Idol (British Lion/London Films)	UK	4	*		*		*	*
The Red Shoes (GFD/The Archers)	UK	5	*	*	*		*	*
Gentleman's Agreement (TCF)	US	1	*					
Saigon (Paramount)	US	2	*			*		
The Best Years of our Lives (Goldwyn)	US	3	*		*		*	
I Remember Mama (RKO)	US	2		*		*		
Anna Karenina (London Films)	UK	1		*				
Good Time Girl (Rank/Triton)	UK	1		*				



#### Appendix 2.4: Summary of award citations used in correlation

1948 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Homecoming (American Express/Ely Landau)	UK	2		*		*		
Miranda (GFD/Gainsborough)	UK	5		*	*	*	*	*
No Room at the Inn (British National)	UK	1		*				
It Always Rains on Sunday (Ealing) [see also 1947]	UK	3			*	*		*
Road to Rio (Paramount)	US	2			*	*		
An Ideal Husband (British Lion/London Films)	UK	2			*	*		
Naked City (Universal)	US	1			*			
Green Dolphin Street (MGM)	US	2			*	*		
Forever Amber (TCF)	US	2			*	*		
Life With Father (Warner)	US	3			*	**		
The Weaker Sex (Paul Soskin/Two Cities)	UK	2			*			*
Monsieur Verdoux (Charles Chaplin)	US	1				*		
Daughter of Darkness (Kenilworth/Alliance)	UK	1				*		
Night Beat (BLPA)	UK	1				*		
Blind Goddess (Gainsborough)	UK	1				*		
The Macomber Affair (UA/Benedict Bogaus)	US	1				*		
Possessed (Warner)	US	1				*		
The Unfaithful (Warner)	US	1				*		
If Winter Comes (MGM)	US	2				**		

#### Appendix 2.4: Summary of award citations used in correlation

1948 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Unfinished Dance (MGM)	US	1				*		
Golden Earrings (Paramount)	US	1				*		
A Foreign Affair (Paramount)	US	1				*		

Total films 35: US 17; UK 18

#### FILM TITLES 1949

1949 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Hasty Heart (ABP)	UK	1	*					
Jolson Sings Again (Columbia) [see also 1950]	US	2	*	*				
Twelve O'Clock High (TCF) [see also 1950]	US	1	*					
Scott of the Antarctic (Ealing)	UK	3	*		*	*		
Maytime in Mayfair (British Lion/Wilcox)	UK	5	*	*	*	**		
Champion (Stanley Kramer)	US	1	*					
After Midnight (Paramount)	US	1	*					
Kind Hearts and Coronets (Ealing)	UK	1	*					
Whispering Smith (Paramount)	US	2	*			*		
Under Capricorn (Transatlantic/Bernst ein, Hitchcock)	UK	1	*					
Red River (UA/Monterey)	US	2	*		*			
Johnny Belinda (Warner)	US	3		*	*		*	
Pinky (TCF)	US	1		*				

#### Appendix 2.4: Summary of award citations used in correlation

1949 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Madness of the Heart (GFD/Two Cities)	UK	2		*		*		
Little Women (MGM)	US	1		*				
The Snake Pit (TCF)	US	1		*				
Joan of Arc (RKO)	US	1		*				
Three Came Home (TCF) [see also 1950]	US	1		*				
The Forsyte Saga (MGM) [see also 1950]	US	1		*				
Trottie True (GFD/Two Cities)	UK	1		*				
Adam and Evelyne (Rank/Two Cities)	UK	2		*		*		
The Secret Life of Walter Mitty (Goldwyn)	US	2			*	*		
Paleface (Paramount)	US	2			*	*		
The Blue Lagoon (GFD/Individual)	UK	2			*	*		
Easter Parade (MGM)	US	3			*	**		
You Can't Sleep Here		2			*	*		
The Great Gatsby (Paramount)	US	1				*		
Chicago Deadline (Paramount)	US	1				*		
Sorrowful Jones (Paramount)	US	1				*		
The Barkleys of Broadway (MGM)	US	2				**		
Elizabeth of Ladymead (BL/Wilcox)	UK	1				*		
The History of Mr Polly (GFD/Two Cities)	UK	1				*		
A Song is Born (Goldwyn)	US	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1949 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Emperor Waltz (Paramount)	US	1				*		
A Connecticut Yankee at King Arthur's Court (Paramount)	US	1				*		
Words and Music (MGM)	US	1				*		
Mr Brandings Builds his Dream House (RKO)	US	1				*		
Every Girl Should be Married (RKO)	US	1				*		
The Third Man (British Lion/London Films/Korda/Selznick)	UK	1						*

Total films 39: US 26; UK 12

#### FILM TITLES 1950

1950 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Mudlark (TCF)	UK	1	*					
Sunset Boulevard (Paramount)	US	2	*	*				
Broken Arrow (TCF)	US	1	*					
Odette (Herbert Wilcox)	UK	5	*	*	*		*	*
Morning Departure (Rank/Jay Lewis)	UK	2	*				*	
Annie Get Your Gun (MGM)	US	5	*	*	*	*		*
The Wooden Horse (British Lion/Wessex/London Films)	UK	3	*		*			*
Father of the Bride (MGM)	US	3	*			*		*
Samson and Delilah (Paramount) [see also 1951]	US	2	*	*				

#### Appendix 2.4: Summary of award citations used in correlation

1950 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Pandora and the Flying Dutchman (Romulus)	UK	2	*	*				
All About Eve (TCF) [see also 1951]	US	2		**				
The Woman in Question (GFD/Javelin)	UK	1		*				
The Clouded Yellow (Sydney Box/Carillon)	UK	1		*				
Highly Dangerous (Rank/Two Cities)	UK	1		*				
Caged (Warner)	US	1		*				
The Blue Lamp (Ealing)	UK	2			*			*
The Happiest Days of Your Life (British Lion/Individual)	UK	2			*			*
Treasure Island (Walt Disney)	US	2			*			*
Great Lover (Paramount/Hope Enterprises)	US	1				*		
Fancy Pants (Paramount)	US	2				*		*
East of the Rising Sun (MGM)	US	1				*		
Neptune's Daughter (MGM)	US	1				*		
Duchess of Idaho (MGM)	US	1				*		
Let's Dance (Paramount)	US	1				*		
Three Came Home (TCF) [see also 1949]	US	1				*		
Bride for Sale (RKO)	US	1				*		
Twelve O'Clock High (TCF) [see also 1949]	US	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1950 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Forsyte Saga (MGM) [see also 1949]	US	1						*
Jolson Sings Again (Columbia) [see also 1949]	US	1						*

Total films 29: US 18; UK 11

#### FILM TITLES 1951

1951 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Detective Story (Paramount)	US	2	*	*				
The Great Caruso (MGM)	US	4	*	*	*			*
The Browning Version (GFD/Javelin)	UK	2	*				*	
Captain Horatio Hornblower (Warner)	UK	4	*		*	*		*
Scrooge (Renown) [see also 1952]	UK	1	*					
The Lavender Hill Mob (Ealing)	UK	2	*			*		
Rommel - Desert Fox (TCF)	US	1	*					
Lights Out (Universal)	US	1	*					
No Highway (TCF)	UK	2	*			*		
An American in Paris (MGM)	US	1	*					
The Lady with the Lamp (British Lion/Imperadio)	UK	2	*	*				
Ace in the Hole (Paramount)	US	1	*					
The Blue Veil (RKO)	US	1		*				

**Appendix 2.4: Summary of award citations used in correlation**

1951 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Born Yesterday (Columbia)	US	2		*			*	
Our Very Own (Goldwyn)	US	1		*				
White Corridors (GFD/Vic)	UK	2		*				*
David and Bathsheba (TCF)	US	1		*				
Teresa (MGM)	US	1		*				
Encore (GFD/Two Cities)	UK	2		**				
Lullaby of Broadway (Warner)	US	1		*				
Showboat (MGM)	US	1		*				
Samson and Delilah (Paramount) [see also 1950]	US	2			*			*
Laughter in Paradise (ABPC)	UK	2			*			*
Worm's Eye View (ABFD/Byron)	UK	2			*			*
Cinderella (Walt Disney)	US	2			*			*
King Solomon's Mines (MGM)	US	2				*		*
Soldiers Three (MGM)	US	1				*		
The Mudlark (TCF)	UK	2				*	*	
The Man in the White Suit (Ealing)	UK	1				*		
Branded (Paramount)	US	1				*		
Red Mountain (Paramount)	US	1				*		
Lemon Drop Kid (Paramount)	US	1				*		
Backfire (Warner)	US	1				*		
Fine and Dandy (Warner)	US	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1951 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Appointment with Venus (GFD/British Film Makers)	UK	1				*		
Tea for Two (Warner)	US	1				*		
Rawhide (TCF)	US	1				*		
All About Eve (TCF) [see also 1950]	US	2					*	*
I'd Climb the Highest Mountain (TCF)	US	1				*		
This is My Affair (TCF)	US	1				*		

Total films 40: US 27; UK 13

#### FILM TITLES 1952

1952 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The African Queen (IFD/Romulus-Horizon)	UK	4	*	*	*			*
The Sound Barrier (London Films)	UK	4	*	*	*			*
Viva Zapata (TCF)	US	1	*					
Because You're Mine (MGM)	US	1	*					
Hunted (GFD/Independent Artists)	UK	1	*					
High Noon (Stanley Kramer)	US	1	*					
The Planter's Wife (Rank/Pinnacle)	UK	3	*		*			*
With a Song in My Heart (TCF)	US	1		*				
A Streetcar Named Desire (Feldman/Kazan)	US	2		*			*	



#### Appendix 2.4: Summary of award citations used in correlation

1952 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Greatest Show on Earth (Paramount)	US	3		*	*			*
Sudden Fear (RKO)	US	1		*				
Because of You (U-I)	US	1		*				
Bloodhounds of Broadway (TCF)	US	1		*				
Golden Girl (TCF)	US	1		*				
Where No Vultures Fly (Ealing)	UK	2			*			*
Son of Paleface (Paramount/Bob Hope)	US	1			*			
The Quiet Man (Republic/Argosy)	US	2			*			*
Ivanhoe (MGM)	US	2			*			*
Angels One Five (Associated British)	UK	2			8			*
Reluctant Heroes (Byron)	UK	2			*			*
Robin Hood (Walt Disney)	UK	1			*			
Sailor Beware (Paramount)	US	1			*			
Mandy (Ealing)	UK	3			*		*	*
Room for One More (Warner)	US	1			*			
Scrooge (Renown) [see also 1951]	UK	1			*			
Death of a Salesman (Columbia)	US	1					*	
Cyrano de Bergerac (Stanley Kramer)	US	1					*	
Son of Paleface (Paramount/Bob Hope)	US	1						*
World in his Arms (Universal)	US	1						*

Total films 29: US 18; UK 11

**Appendix 2.4: Summary of award citations used in correlation**  
**FILM TITLES 1953**

1953 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Cruel Sea (Ealing)	UK	4	*		*		*	*
Shane (Paramount)	US	2	*					*
My Cousin Rachel (TCF)	US	1	*					
Moulin Rouge (Romulus)	UK	3	*				*	*
Roman Holiday (Paramount)	US	2	*	*				
Quo Vadis (MGM)	US	2	*					*
Stalag 17 (Paramount)	US	1	*					
Appointment in London (Mayflower)	UK	1	*					
Limelight (Charles Chaplin)	US	2	*	*				
I Confess (Warner/Hitchcock)	US	1	*					
Young Bess (MGM)	US	1		*				
Come Back, Little Sheba (Paramount)	US	2		*			*	
Lili (MGM)	US	1		*				
The Snows of Kilimanjaro (TCF)	US	2		*				*
Genevieve (GFD/Cornelius) [see also 1959]	UK	2		*				*
Call Me Madam (TCF)	US	2		*			*	
Laughing Anne (Republic/Wilcox- Neagle)	UK	1		*				
White Witch Doctor (TCF)	US	1		*				
A Queen is Crowned	UK	2			*			*
Road to Bali (Paramount)	US	2		*				*

#### Appendix 2.4: Summary of award citations used in correlation

1953 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Desert Rats (TCF)	US	1					*	
The Red Beret (Warwick)	UK	1						*
Because You're Mine (MGM)	US	1						*
Malta Story (GFD/British Film Makers)	UK	1						*
Hans Christian Anderson (Samuel Goldwyn)	US	1						*

Total films 25: US 17; UK 8

#### FILM TITLES 1954

1954 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
On the Waterfront (Columbia)	US	3	*				*	*
Magnificent Obsession (Universal)	US	2	*	*				
The Caine Mutiny (Columbia)	US	3	*				*	*
The Glenn Miller Story (U-I)	US	5	*	*		*	*	*
Doctor in the House (Rank) [see also 1959]	UK	3	*		*			*
The Robe (TCF)	US	2	*	*				
The Purple Plain (GFD/Two Cities)	UK	3	*			*		*
The Student Prince (MGM) [see also 1955]	US	1	*					
Hobson's Choice (British Lion/London)	UK	3	*	*			*	
The Black Shield of Falworth (U-I)	US	1	*					
Calamity Jane (Warner)	US	4		*		*	*	*

#### Appendix 2.4: Summary of award citations used in correlation

1954 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Sabrina Fair (Paramount)	US	2		*			*	
Rear Window (Hitchcock)	US	2		*		*		
The Divided Heart (Ealing)	UK	1		*				
Dial M for Murder (Warner)	US	1		*				
The Young Lovers (GFD/Group Films)	UK	1		*				
Trouble in Store (GFD/Two Cities)	UK	2			*			*
The Belles of St Trinians (BL/London Films)	UK	3			*	*		*
The Far Country (U-I)	US	1				*		
An Inspector Calls (British Lion/Watergate)	UK	1				*		
The Million Pound Note (GFD/Group Films)	US	1				*		
Lucky Me (Warner)	US	1				*		
Hondo (Wayne/Fellows)	US	1				*		
The High and Mighty (Wayne/Fellows)	US	1				*		
Hell Below Zero (Columbia/Warwick)	UK	1				*		
O'Rourke of the Royal Mounted (U-I)	US	1				*		
The Black Knight (Warwick)	UK	1				*		
Knock on Wood (Paramount)	US	2				*		*
The Beachcomber (SFD/London Independent)	UK	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1954 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Seekers (GFD/Fanfare)	UK	1				*		
Rob Roy the Highland Rogue (Walt Disney)	UK	1				*		
Personal Affair (Rank/Two Cities)	UK	1				*		
The Weak and the Wicked (ABPC/Marble Arch)	UK	1				*		
From Here to Eternity (Columbia)	US	3					**	*
The Moon is Blue (Preminger)	US	1					*	
Executive Suite (MGM)	US	1					*	
The Kidnappers (Rank)	UK	1						*
Happy Ever After (UFA)	UK / Ge	1						*

Total Films 39: US 22; UK 16

#### FILM TITLES 1955

1955 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
East of Eden (Warner)	US	2	*	*				
Blackboard Jungle (MGM)	US	1	*					
The Dam Busters (ABPC)	UK	5	**		*	*		*
A Man Called Peter (TCF)	US	2	*				*	
Doctor at Sea (Rank/Group Films)	UK	3	*		*			*
Marty (UA)	US	3	*				**	
Cast a Dark Shadow (Frobisher)	UK	1	*					

#### Appendix 2.4: Summary of award citations used in correlation

1955 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
All That Heaven Allows (U-I)	US	2	*	*				
Simba (GFD/Group Films)	UK	1	*					
A Star is Born (Warner/Transcona)	US	2		*			*	
Love Me or Leave Me (MGM)	US	2		*		*		
Summer Madness (Ilya Lopert/Korda)	US	1		*				
Interrupted Melody (MGM)	US	1		*				
I Am a Camera (Romulus)	UK	2		*			*	
The Country Girl (Paramount)	US	3		*			**	
Footsteps in the Fog (Columbia)	UK	1		*				
Young at Heart (Warner)	US	2		*		*		
White Christmas (Paramount)	US	2		*				*
One Good Turn (GFD/Two Cities)	UK	2				*		*
Man of the Moment (Rank/Group Films)	UK	1				*		
Raising a Riot (London Films/Wessex)	UK	2			*			*
The Man From Laramie (Columbia)	US	1				*		
The Seven Year Itch (TCF)	US	1				*		
As Long as They're Happy (Rank/Regroup)	UK	1					*	
20,000 Leagues Under the Sea (Walt Disney)	US	2					*	*
The Colditz Story (British Lion)	UK	1						*

#### Appendix 2.4: Summary of award citations used in correlation

1955 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Seven Brides for Seven Brothers (MGM)	US	1						*
Above us the Waves (Rank/London Independent Producers)	UK	1						*
A Kid for Two Farthings (London Films)	UK	1						*
The Student Prince (MGM) [see also 1954]	US	1						*
Not as a Stranger (U-A)	US	1						*

Total films 31: US 18; UK 13

#### FILM TITLES 1956

1956 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Reach for the Sky (Rank/Pinnacle)	UK	5	*		*	*	*	*
The King and I (TCF)	US	4	*	*			**	
Rebel Without a Cause (Warner)	US	2	*				*	
The Man With the Golden Arm (Preminger)	US	2	*				*	
Somebody Up There Likes Me (MGM)	US	1	*					
Richard III (London Films)	UK	1	*					
To Hell and Back (U-I)	US	1	*					
The Eddie Duchin Story (Columbia)	US	1	*					
It's Great to be Young (AB-Pathe)	UK	3	*			*		*

**Appendix 2.4: Summary of award citations used in correlation**

1956 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Guys and Dolls (Goldwyn) [see also 1957]	US	2	*	*				
I'll Cry Tomorrow (MGM)	US	1		*				
A Town like Alice (Rank/Vic Films)	UK	2		*				*
The Man Who Knew Too Much (Paramount/Hitchcock)	US	2		*		*		
Yield to the Night (ABP)	UK	1		*				
The Rose Tattoo (Paramount)	US	2		*			*	
Carousel (TCF)	US	1		*				
Love is a Many Splendoured Thing (TCF)	US	1		*				
Picnic (Columbia)	US	2		*			*	
Trapeze (U-A/Hecht- Lancaster)	US	2			*			*
Private's Progress (British Lion/Charter)	UK	2			*			*
The Baby and the Battleship (British Lion/Jay Lewis)	UK	2			*			*
The Court Jester (Paramount)	US	1			*			
The Light Across the Street (EGC)	Fr	1			*			
Mamzelle Pigalle		1			*			
Tiger in the Smoke (Rank)	UK	1			*			
Hell on Frisco Bay (Jaguar)	US	1			*			
The Gun Runners (U-A)	US	1			*			



#### Appendix 2.4: Summary of award citations used in correlation

1956 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Searchers (Warner)	US	2			*			*
Bigger Than Life (TCF/James Mason)	US	1					*	
The Bad Seed (Warner)	US	1					*	
The Ladykillers (Ealing)	UK	1					*	
Cockleshell Heroes (Columbia/Warwick)	UK	1						*
Sailor Beware (Romulus)	UK	1						*

Total films 33: US 21; UK 11

#### FILM TITLES 1957

1957 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Campbell's Kingdom (Rank)	UK	2	*			*		
The One That Got Away (Rank)	UK	1	*					
Giant (Warner)	US	3	**	*				
The Joker is Wild (Paramount)	US	1	*					
Yangtse Incident (British Lion/Wilcox/Neagle)	UK	3	*			*	*	
The Teahouse of the August Moon (MGM)	US	2	*			*		
These Dangerous Years (British Lion/Neagle)	UK	2	*			*		
The Spanish Gardener (Rank)	UK	2	*			*		
Doctor at Large (Rank)	UK	3	*		*	*		
The Story of Esther Costello (Columbia/Romulus)	UK	2		*			*	

#### Appendix 2.4: Summary of award citations used in correlation

1957 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Woman in a Dressing Gown (Godwin/Willis/J. Lee Thompson)	UK	2		*			*	
Anastasia (TCF)	US	5		*		**	**	
Heaven Knows, Mr Allison (TCF)	US	2		*		*		
The Three Faces of Eve (TCF) [see also 1958]	US	1		*				
An Affair to Remember (TCF)	US	1		*				
War and Peace (Carlo Ponti/Dino de Lauretis)	US / It	1		*				
Tammy (U-I)	US	1		*				
Julie (MGM)	US	1		*				
High Society (MGM)	US	2			*	*		
The Battle of the River Plate (Rank/Powell and Pressburger)	UK	1			*			
The Admirable Crichton (Columbia/Modern Screen Plays)	UK	1				*		
Ill Met by Moonlight (Rank/Vega)	UK	1				*		
Up in the World (Rank)	UK	1				*		
Brothers in Law (British Lion/Boultings)	UK	1				*		
Lucky Jim (British Lion/Charter)	UK	1				*		
The Tommy Steele Story	UK	1				*		
The Girl Can't Help It (TCF)	US	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1957 FILM TITLE	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Oh For a Man! (TCF)	US	1				*		
Boy on a Dolphin (TCF)	US	1				*		
Guys and Dolls (Goldwyn) [see also 1956]	US	1				*		
The Scamp		1				*		
Tea and Sympathy (MGM)	US	2				*	*	
And God Created Woman (Iena/UCIL/Cocinou)	Fr	1				*		
Baby Doll (Warner)	US	1					*	
A Face in the Crowd (Warner)	US	1					*	
End as a Man (Columbia)	US	1					*	
Fear Strikes Out (Paramount)	US	1					*	

Total films 37: US 20; UK 15

#### FILM TITLES 1958

1958 FILM TITLES	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
The Wind Cannot Read (Rank)	UK	3	*	*			*	
A Tale of Two Cities (Rank)	UK	1	*					
The Bridge on the River Kwai (Columbia)	UK	3	*		*		*	
The Young Lions (TCF)	US	2	*				*	
A Farewell to Arms (TCF/Selznick)	US	1	*					
The Defiant Ones (UA/Kramer)	US	2	**					
A Night to Remember (Rank)	UK	1	*					

**Appendix 2.4: Summary of award citations used in correlation**

1958 FILM TITLES	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
King Creole (Paramount/Hal Wallis)	US	1	*					
Pal Joey (Columbia/Essex-Sidney)	US	2	*				*	
Carve Her Name With Pride (Rank/Keyboard)	UK	2		*			*	
Indiscreet (Grandon/Stanley Donen)	UK	2		*			*	
Ice Cold in Alex (ABP)	UK	2		*			*	
Raintree County (MGM)	US	1		*				
Peyton Place (TCF)	US	2		*			*	
The Pajama Game (Warner)	US	1		*				
Chase a Crooked Shadow (ABP/Dragon Films)	UK	1		*				
Vertigo (Paramount/Hitchcock)	US	1		*				
Teacher's Pet (Paramount/Perlberg-Seaton)	US	1		*				
The Vikings (UA/KD Productions)	US	1			*			
Dunkirk (MGM/Ealing)	UK	1			*			
The Three Faces of Eve (TCF) [see also 1957]	US	1					*	
Les Girls (MGM)	US	1					*	
Cat on a Hot Tin Roof (MGM/Avon)	US	1					*	
The Key (Columbia/Open Road)	UK	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1958 FILM TITLES	N	S	PG M	PG F	KW BO	KW PS	KW BP	MPH
Witness for the Prosecution (UA/Theme/Edward Small)	US	1					*	
Sea of Sand (Rank/Tempean)	UK	1					*	

Total films 26: US 15; UK 11

#### FILM TITLES 1959

1959 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Carry on Nurse (Anglo Amalgamated/Insignia)	UK	1			*			
I'm Alright Jack (British Lion/Charter)	UK	2			*		*	
The Inn of the Sixth Happiness (TCF)	UK	2			*		*	
The Sheriff of Fractured Jaw (TCF)	UK	1				*		
The Thirty Nine Steps (Rank)	UK	1				*		
North West Frontier (Rank/Marcel Hellman)	UK	1				*		
Genevieve (GFD) [Re-issue: see also 1953]	UK	1				*		
Doctor in the House (Rank) [Re-issue: see also 1954]	UK	1				*		
Yesterday's Enemy (Columbia/Hammer)	UK	1					*	
Doctor's Dilemma (MGM)	UK	1					*	
Gigi (Codo Cinema)	Fr	1					*	
Room at the Top (Remus)	UK	2					**	
I Want to Live (UA)	US	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1959 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
The Nun's Story (Warner) [see also 1960]	US	1					*	
Ask Any Girl (MGM)	US	1					*	
Home Before Dark (Warner)	US	1					*	
Compulsion (TCF)	US	1					*	

Total films 17: US 5; UK 17

#### FILM TITLES 1960

1960 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Doctor in Love (Rank)	UK	1			*			
Sink the Bismarck (TCF)	UK	2			*		*	
Carry on Constable (Anglo Amalgamated/Insignia)	UK	1			*			
The Trials of Oscar Wilde (Warwick/Viceroy)	UK	1					*	
Expresso Bongo (BL/Britannia/ Conquest)	UK	1					*	
The League of Gentlemen (Rank/Allied British Film Makers)	UK	1					*	
The Nun's Story (Warner) [See also 1959]	US	1					*	
The Unforgiven (UA/James Productions)	US	1					*	
The Apartment (UA/Mirisch)	US	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1960 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
It Started in Naples (Paramount/Capri)	US	1					*	
The Millionairess (TCF/Dimitri de Grunewald)	UK	2					**	
Inherit the Wind (UA/Lomitas)	US	3					***	
Suddenly Last Summer (Columbia/Horizon)	UK	1					*	
Conspiracy of Hearts (Rank)	UK	1					*	

Total films 14: US 5; UK 9

#### FILM TITLES 1961

1961 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Swiss Family Robinson (Walt Disney)	UK	1			*			
The Magnificent Seven (UA/Mirisch)	US	1			*			
Saturday Night and Sunday Morning (Bryanston/Woodfall)	UK	3			*		**	
The Parent Trap (Walt Disney)	US	1					*	
Whistle Down the Wind (Rank/Allied Film Makers/Beaver)	UK	2					**	
Pollyanna (Walt Disney)	US	1					*	
Tunes of Glory (UA/Knightsbridge)	UK	2					**	
The Long and the Short and the Tall (ABP/Michael Balcon)	UK	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1961 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Victim (Rank/Allied Film Makers/Parkway)	UK	2					**	
Breakfast at Tiffany's (Paramount)	US	1					*	
The Greengage Summer (Columbia)	UK	1					*	
A Taste of Honey (British Lion/Bryanston/Woodfall)	UK	1					*	
Two Women (Champion/Marceau/Cocina/SGC)	Fr / It	1					*	
The Rebel (Associated British)	UK	1					*	

Total films 14: US 4; UK 9

#### FILM TITLES 1962

1962 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
The Young Ones (ABP)	UK	2			*		*	
Dr No (UA/Eon)	UK	1			*			
Only Two Can Play (British Lion/Vale)	UK	2			*		*	
Waltz of the Toreadors (Rank)	UK	1					*	
A Kind of Loving (Anglo Amalgamated/Waterhall/Vic Films)	UK	1					*	
The Loudest Whisper (UA/Mirisch)	US	2					**	
The Miracle Worker (UA/Playfilms)	US	1					*	



#### Appendix 2.4: Summary of award citations used in correlation

1962 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Advise and Consent (Columbia/Alpha Alpino)	US	1					*	
Term of Trial (Romulus)	UK	1					*	
The Innocents (TCF/Achilles)	UK	1					*	

Total films 10: US 3; UK 7

#### FILM TITLES 1963

1963 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
From Russia With Love (UA/Eon)	UK	3			*	*		*
Summer Holiday (ABP/Ivy)	UK	3			*	*		*
The Great Escape (UA/Mirisch/Alpha)	US	2			*			*
Tom Jones (UA/Woodfall)	UK	3			*	*		*
The Wrong Arm of the Law (Romulus)	UK	1				*		
Heavens Above (British Lion/Charter)	UK	1				*		
Cleopatra (TCF)	US	2				*	*	
The V.I.P.s		1				*		
It Happened at the World's Fair (MGM)	US	1				*		
Girls Girls Girls (Wallis/Hazen)	US	1				*		
Kid Galahad (UA/Mirisch)	US	1				*		
Doctor in Distress (Rank)	UK	1				*		

#### Appendix 2.4: Summary of award citations used in correlation

1963 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
The Mind Benders (Anglo Amalgamated/Novus)	UK	1				*		
Hud (Paramount/Salem/ Dover)	US	1				*		
A New Kind of Love (Paramount)	US	1				*		
Lawrence of Arabia (Columbia/Horizon)	UK	1					*	
Divorce Italian Style (Lux/Vides/Galatea)	It	1					*	
In the French Style (Columbia/Casanna/ Orsay)	Fr / US	1					*	
Sparrows Can't Sing (Elstree/Carthage)	UK	1					*	

Total films 19: US 8; UK 9

#### FILM TITLES 1964

1964 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Goldfinger (UA/Eon)	UK	3			*	*		*
A Hard Day's Night (UA/Proscenium)	UK	3			*	*		*
Zulu (Paramount/Diamond)	US	3			*	*		*
A Stitch in Time (Rank)	UK	3			*	*		*
Wonderful Life (EMI/Elstree/Ivy)	UK	3			*	*		*
The Pink Panther (UA/Mirisch)	US	3			*	*		*
The Long Ships (Columbia/Warwick/ Avila)	UK / Yu	2			*			*
Marnie (Universal/Geoffrey Stanley Inc)	US	3			*	*		*

**Appendix 2.4: Summary of award citations used in correlation**

1964 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
The Sword in the Stone (Walt Disney)	US	2			*			*
633 Squadron (UA/Mirisch)	UK	2			*			*
Dr Strangelove (Columbia/Kubrick)	UK	1				*		
Charade (Universal/Stanley Donen)	US	2				*		*
Carry On Jack (Anglo Amalgamated/Insignia)	UK	2				*		*
Carry On Spying (Anglo Amalgamated/Insignia)	UK	1				*		
Love in Las Vegas (MGM)	US	2				*		*
Kissin' Cousins (MGM/Four Leaf)	US	1				*		
Fun in Acapulco (Paramount/Hal Wallis)	US	1				*		
The Bargee (AB/Galton/Simpson)	UK	1						*
Beckett (Paramount/Hal Wallis)	UK	2					**	
Night of the Iguana (MGM/7 Arts)	US	2					**	
The Caretaker (Caretaker Films)	UK	1					*	
The Chalk Garden (U-I/Quota Rentals)	UK	1					*	
The Servant (Elstree/Sprigbok)	UK	1					*	
Long Day's Journey Into Night (Ely Landau)	US	1					*	
The Pumpkin Eater (Columbia/Romulus)	UK	1					*	

#### Appendix 2.4: Summary of award citations used in correlation

1964 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Guns at Batasi (TCF)	UK	1					*	

Total films 26: US 10; UK 16

#### FILM TITLES 1965

1965 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
Mary Poppins (Walt Disney)	US	3			*	*		*
Help (UA/Walter Shenson/Suba Films)	UK	3			*	*		*
Snow White and the Seven Dwarfs (Walt Disney)	US	2			*			*
What's New Pussycat (UA/Famous Artists)	US / Fr	1			*			
A Shot in the Dark (UA/Mirisch)	US	2			*			*
The Carpetbaggers (Paramount/Embassy)	US	1			*			
Von Ryan's Express (TCF)	3				*	*		*
The Train (UA/Ariane/Dear)	US	2			*			*
Operation Crossbow (MGM/Carlo Ponti)	UK	3			*	*		*
Carry On Cleo (Anglo Amalgamated/Insignia)	UK	2			*			*
The Sound of Music (TCF/Argyle)	US	1				*		
The Americanization of Emily (MGM)	US	1				*		
My Fair Lady (CBS/Warner)	us	1				*		
The Yellow Rolls Royce (MGM)	UK	3				**		*

#### Appendix 2.4: Summary of award citations used in correlation

1965 FILM TITLE	N	S			KW BO	KW PS	KW BP	MPH
The Agony and the Ecstasy (TCF/International Classics)	US	1				*		
The Hill (MGM/Seven Arts)	UK	2				*	*	
Marriage Italian Style		1				*		
Shenandoah (Universal)	US	1				*		
Dear Brigitte (TCF)	US	1				*		
Marriage on the Rocks (Warner/AC/Sinatra)	US	1				*		
That Darn Cat (Walt Disney)	US	1				*		
The Collector (Columbia)	US	1					*	
Cat Ballou (Columbia)	US	1					*	
Darling (Anglo Amalgamated/Vic/ Appia)	UK	1					*	
King and Country (BHE)	UK	1					*	
Repulsion (Compton/Tekli)	UK	1					*	
The Amorous Adventures of Moll Flanders (Paramount/ Winchester)	UK	1						*
The Intelligence Men (Rank/Hugh Stewart)	UK	1						*
Lawrence of Arabia (Columbia/Horizon) [see also 1962]	UK	1						*

Total films 29: US 17; UK 11

#### STAR NAMES 1945

#### Appendix 2.4: Summary of award citations used in correlation

1945 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Laurence Olivier	2	*		*		
James Mason	2	*				*
Ray Milland	1	*				
John Mills	1	*				
Gregory Peck	1	*				
Cornel Wilde	1	*				
Claude Rains	1	*				
Stewart Granger	3	*		*		*
Douglass Montgomery	1	*				
Michael Redgrave	1	*				
Ann Todd	2		*	*		
Greer Garson	3		*	*		*
Bette Davis	3		*	*		*
Phyllis Calvert	2		*	*		
Rosamund John	1		*			
Joan Fontaine	3		*	*		*
Dorothy McGuire	1		*			
Anna Neagle	1		*			
Margaret Rutherford	1		*			
Renee Asherson	1		*			
Bing Crosby	2			*		*
Humphrey Bogart	2			*		*
Margaret Lockwood	1			*		
Bob Hope	2			*		*
Betty Grable	1					*
Spencer Tracy	1					*
Abbott and Costello	1					*

Total stars 26: Male 15; Female 11

#### STARS NAMES 1946

**Appendix 2.4: Summary of award citations used in correlation**

1946 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Gregory Peck	1	*				
Michael Redgrave	1	*				
Michael Wilding	1	*				
Eric Portman	1	*				
Bing Crosby	3	*		*		*
Claude Rains	1	*				
Ralph Richardson	1	*				
Rex Harrison	1	*				
John Dall	1	*				
Trevor Howard	1	*				
James Mason	3	*		*		*
Anna Neagle	2		*	*		
Celia Johnson	2		*		*	
Bette Davis	3		*	*		*
Vivien Leigh	1		*			
Ingrid Bergman	2		*			*
Dorothy McGuire	1		*			
Olivia de Havilland	1		*			
Margaret Lockwood	3		*	*		*
Joan Crawford	1		*			
Deborah Kerr	1		*			
Gene Tierney	1		*			
Bob Hope	2			*		*
Alan Ladd	2			*		*
Ray Milland	1			*		
Stewart Granger	2			*		*
Greer Garson	1					*
Van Johnson	1					*

Total Stars 28: Male 16; Female 12

**STAR NAMES 1947**

**Appendix 2.4: Summary of award citations used in correlation**

1947 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
John Mills	4	*		*	*	*
Michael Wilding	2	*		*		
James Mason	4	*		*	*	*
Gregory Peck	1	*				
Larry Parks	2	*			*	
Dana Andrews	1	*				
Claude Rains	1	*				
Griffith Jones	1	*				
Tyrone Power	1	*				
Michael Redgrave	1	*				
Anna Neagle	3		*	*		*
Mai Zetterling	1		*			
Ingrid Bergman	2		*			*
Jean Simmons	1		*			
Moira Shearer	1		*			
Vivien Leigh	1		*			
Jean Kent	1		*			
Lana Turner	1		*			
Eileen Herlie	1		*			
Glynis Johns	1		*			
Frieda Jackson	1		*			
Margaret Lockwood	2			*		*
Bing Crosby	2			*		*
Bob Hope	2			*		*
Cary Grant	1			*		
Alan Ladd	2			*		*
Bette Davis	2			*		*
Humphrey Bogart	2			*		*
Barbara Stanwyck	1			*		
Deborah Kerr	1			*		
David Farrar	1			*		



#### Appendix 2.4: Summary of award citations used in correlation

1947 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Trevor Howard	1				*	
Kieron Moore	1				*	

Total Stars 33: Male 18; Female 15

#### STAR NAMES 1948

1948 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Laurence Olivier	2	*			*	
Michael Wilding	3	*		*		*
Robert Donat	1	*				
Alec Guinness	2	*			*	
Michael Denison	1	*				
Ralph Richardson	1	*				
Anton Wallbrook	1	*				
Gregory Peck	3	*		*		*
Alan Ladd	2	*		*		
Dana Andrews	1	*				
Anna Neagle	3		*	*		*
Irene Dunne	2		*	*		
Jean Simmons	1		*			
Moira Shearer	2		*		*	
Vivien Leigh	1		*			
Jean Kent	1		*			
Lana Turner	2		*	*		
Eileen Herlie	1		*			
Glynis Johns	2		*		*	
Frieda Jackson	1		*			
Googie Withers	1			*		
Charlie Chaplin	1			*		
Ann Crawford	1			*		
Bob Hope	2			*		*

#### Appendix 2.4: Summary of award citations used in correlation

1948 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
William Powell	1			*		
Joan Crawford	1			*		
Ann Sheridan	1			*		
David Niven	1			*		
Walter Pidgeon	1			*		
Deborah Kerr	1			*		
Margaret O'Brien	1			*		
Marlene Dietrich	1			*		
Bobby Henrey	1				*	
John Howard Davies	1				*	
Fredric March	2				*	*
Bing Crosby	1					*
Margaret Lockwood	1					*
John Mills	1					*
Danny Kaye	1					*
Myrna Loy	1					*

Total Stars 40: Male 21; Female 19

#### STAR NAMES 1949

1949 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Richard Todd	1	*				
Larry Parks	1	*				
Gregory Peck	1	*				
John Mills	3	*		*		*
Michael Wilding	4	**		*		*
Kirk Douglas	1	*				
Alan Ladd	4	**		*		*
Alec Guinness	1	*				
John Wayne	1	*				
Jane Wyman	3		*		*	*

#### Appendix 2.4: Summary of award citations used in correlation

1949 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Jeanne Craine	1		*			
Margaret Lockwood	2		*	*		
June Allyson	1		*			
Olivia de Havilland	1		*			
Ingrid Bergman	1		*			
Claudette Colbert	1		*			
Greer Garson	1		*			
Anna Neagle	3		*	*		*
Jean Kent	1		*			
Barbara Hale	1		*			
Jean Simmons	3		*	*		*
Bob Hope	2			*		*
Fred Astaire	1			*		
Danny Kaye	2			*		*
Bing Crosby	2			*		*
Judy Garland	1			*		
Ginger Rogers	1			*		
Cary Grant	1			*		
Betty Grable	1					*

Total Stars 29: Male 14; Female 15

#### STAR NAMES 1950

1950 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Alec Guinness <sup>n</sup>	2	*			*	
William Holden	1	*				
Jeff Chandler	1	*				
Trevor Howard	2	*		*		
John Mills	2	*				*
Howard Keel	1	*				
Leo Genn	1	*				

#### Appendix 2.4: Summary of award citations used in correlation

1950 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Spencer Tracy	2	*		*		
Victor Mature	1	*				
James Mason	1	*				
Anna Neagle	2		*			*
Bette Davis	2		*		*	
Betty Hutton	2		*	*		
Gloria Swanson	1		*			
Jean Kent	1		*			
Ann Baxter	1		*			
Jean Simmons	2		*			*
Margaret Lockwood	1		*			
Ava Gardner	1		*			
Hedy Lamarr	1		*			
Eleanor Parker	1		*			
Bob Hope	2			*		*
Esther Williams	1			*		
Claudette Colbert	1			*		
Judy Holliday	1				*	
Michael Redgrave	1				*	
Abbott and Costello	1					*
Jack Warner	1					*
James Stewart	1					*
Alan Ladd	1					*
Larry Parks	1					*
Robert Newton	1					*

Total Stars 32: Male 18; Female 14

#### STAR NAMES 1951

1951 STAR NAMES	S	PGM	PGF	KWPS	KWBP	MPH
Kirk Douglas	2	**				

**Appendix 2.4: Summary of award citations used in correlation**

1951 STAR NAMES	S	PGM	PGF	KWPS	KWBP	MPH
Mario Lanza	2	*				*
Michael Redgrave	2	*			*	
Gregory Peck	1	*				
Alastair Sim	1	*				
Alec Guinness <sup>n</sup>	4	*		*	*	*
James Mason	1	*				
Arthur Kennedy	1	*				
James Stewart	2	*				*
Gene Kelly	1	*				
Michael Wilding	1	*				
Jane Wyman	1		*			
Judy Holliday	2		*		*	
Anna Neagle	2		*			*
Ann Blyth	1		*			
Susan Hayward	2		*	*		
Pier Angeli	1		*			
Eleanor Parker	1		*			
Kay Walsh	1		*			
Doris Day	2		*	*		
Ava Gardner	1		*			
Glynis Johns	2		*	*		
Stewart Granger	1			*		
Alan Ladd	2			*		*
Bob Hope	2			*		*
Virginia Mayo	1			*		
Bette Davis	2				*	*
John Wayne	1					*
Abbott and Costello	1					*
Betty Hutton	1					*

Total Stars 30: Male 16; Female 14

## Appendix 2.4: Summary of award citations used in correlation

### STAR NAMES 1952

1952 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Humphrey Bogart	2	*				*
Ralph Richardson	1	*				
Marlon Brando	1	*				
Mario Lanza	2	*				*
Dirk Bogarde	1	*				
Gary Cooper	1	*				
Jack Hawkins	1	*				
Susan Hayward	1		*			
Katharine Hepburn	1		*			
Vivien Leigh	2		*		*	
Ann Todd	1		*			
Betty Hutton	3		*	*		*
Joan Crawford	1		*			
Loretta Young	1		*			
Mitzi Gaynor	1		*			
Doris Day	2			*		*
Bob Hope	2			*		*
John Wayne	2			*		*
Mandy Miller	1				*	
Fredric March	1				*	
Jose Ferrer	1				*	
Gregory Peck	1					*
Martin and Lewis	1					*
James Mason	1					*
James Stewart	1					*

Total Stars 25: Male 15; Female 10

### STAR NAMES 1953

1953 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
----------------	---	-----	-----	------	------	-----

#### Appendix 2.4: Summary of award citations used in correlation

Jack Hawkins	4	*		*	*	*
Alan Ladd	3	*		*		*
Richard Burton	2	*			*	
Jose Ferrer	2	*			*	
Gregory Peck	3	*		*		*
Peter Ustinov	1	*				
William Holden	1	*				
Dirk Bogarde	1	*				
Charlie Chaplin	1	*				
Montgomery Clift	1	*				
Audrey Hepburn	1		*			
Jean Simmons	1		*			
Shirley Booth	2		*		*	
Lesley Caron	1		*			
Ava Gardner	1		*			
Claire Bloom	1		*			
Dinah Sheridan	1		*			
Ethel Merman	2		*		*	
Margaret Lockwood	1		*			
Susan Hayward	1		*			
Bob Hope	2			*		*
Doris Day	2			*		*
Martin and Lewis	1					*
Bing Crosby	1					*
John Wayne	1					*
Stewart Granger	1					*
Danny Kaye	1					*

Total Stars 27: Male 16; Female 11

#### STAR NAMES 1954

1954 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Marlon Brando	2	*			*	

**Appendix 2.4: Summary of award citations used in correlation**

<b>1954 STAR NAME</b>	<b>S</b>	<b>PGM</b>	<b>PGF</b>	<b>KWPS</b>	<b>KWBP</b>	<b>MPH</b>
Rock Hudson	1	*				
Humphrey Bogart	2	*			*	
James Stewart	4	*		*	*	*
Dirk Bogarde	2	*				*
Richard Burton	1	*				
Gregory Peck	3	*		*		*
Edmund Purdom	1	*				
John Mills	2	*			*	
Tony Curtis	1	*				
Jane Wyman	1		*			
Doris Day	4		*	*	*	*
Audrey Hepburn	2		*		*	
Grace Kelly	2		**			
June Allyson	1		*			
Yvonne Mitchell	1		*			
Odile Versois	1		*			
Brenda da Banzie	1		*			
Jean Simmons	1		*			
Alastair Sim	1			*		
John Wayne	1			*		
Alan Ladd	2			*		*
Danny Kaye	2			*		*
Glynis Johns	1			*		
Frank Sinatra	1				*	
Deborah Kerr	1				*	
Maggie McNamara	1				*	
Fredric March	1				*	
Martin and Lewis	1					*
Jack Hawkins	1					*
Burt Lancaster	1					*
Norman Wisdom	1					*



**Appendix 2.4: Summary of award citations used in correlation**

Total Stars 32: Male 20; Female 12

**STAR NAMES 1955**

<b>1955 STAR NAME</b>	<b>S</b>	<b>PGM</b>	<b>PGF</b>	<b>KWPS</b>	<b>KWBP</b>	<b>MPH</b>
James Dean	1	*				
Glenn Ford	1	*				
Richard Todd	4	**		*	*	
Dirk Bogarde	4	***				*
Ernest Borgnine	2	*			*	
Michael Redgrave	1	*				
Rock Hudson	2	*				*
Judy Garland	2		*		*	
Doris Day	4		**	*		*
Katharine Hepburn	1		*			
Eleanor Parker	1		*			
Julie Harris	3		**		*	
Grace Kelly	2		*		*	
Jean Simmons	1		*			
Jane Wyman	1		*			
Norman Wisdom	2			*		*
Kenneth More	1			*		
James Stewart	2			*		*
Marilyn Monroe	1			*		
Betsy Blair	1				*	
Jean Carson	1				*	
James Mason	1				*	
Bing Crosby	2				*	*
John Mills	1					*
Jeff Chandler	1					*
Alastair Sim	1					*
Humphrey Bogart	1					*

Total Stars 27: Male 16; Female 11

## Appendix 2.4: Summary of award citations used in correlation

### STAR NAMES 1956

1956 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Kenneth More	4	*		*	*	*
Yul Brynner	2	*			*	
James Dean	2	*			*	
Frank Sinatra	3	*			*	*
Paul Newman	1	*				
Laurence Olivier	1	*				
Audie Murphy	2	*				*
Tyrone Power	1	*				
Jeremy Spenser	1	*				
Marlon Brando	1	*				
Susan Hayward	1		*			
Virginia McKenna	1		*			
Deborah Kerr	2		*		*	
Doris Day	3		*	*		*
Diana Dors	1		*			
Anna Magnani	2		*		*	
Jean Simmons	1		*			
Shirley Jones	1		*			
Jennifer Jones	1		*			
Kim Novak	2		*		*	
John Mills	1			*		
Danny Kaye	2			*		*
Brigitte Bardot	1			*		
Alan Ladd	1			*		
John Wayne	1			*		
James Mason	1				*	
Patty McCormack	1				*	
Katy Johnson	1				*	

#### Appendix 2.4: Summary of award citations used in correlation

1956 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
James Stewart	1					*
Burt Lancaster	1					*
Jeff Chandler	1					*
Martin and Lewis	1					*
Robert Mitchum	1					*

Total Stars 33: Male 20; Female 13

#### STAR NAMES 1957

1957 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Dirk Bogarde	4	***		*		
Hardy Kruger	1	*				
Rock Hudson	1	*				
Frank Sinatra	2	*		*		
Richard Todd	3	*		*	*	
James Dean	1	*				
Marlon Brando	2	*		*		
Frankie Vaughan	2	*		*		
Heather Sears	2		*		*	
Yvonne Mitchell	2		*		*	
Ingrid Bergman	3		*	*	*	
Deborah Kerr	3		*	*	*	
Audrey Hepburn	1		*			
Debbie Reynolds	1		*			
Doris Day	1		*			
Elizabeth Taylor	1		*			
Kenneth More	1			*		
Norman Wisdom	1			*		
Ian Carmichael	1			*		
Tommy Steele	1			*		
Jayne Mansfield	1			*		

#### Appendix 2.4: Summary of award citations used in correlation

1957 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Sophia Loren	1			*		
Yul Brynner	2			*	*	
Colin Petersen	1			*		
Brigitte Bardot	1			*		
Carroll Baker	1				*	
Andy Griffith	1				*	
Ben Gazzara	1				*	
Anthony Perkins	1				*	

Total Stars 29: Male 17; Female 12

#### STAR NAMES 1958

1958 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Dirk Bogarde	4	**		*	*	
Alec Guinness	3	*		*	*	
Marlon Brando	3	*		*	*	
Rock Hudson	1	*				
Tony Curtis	2	*		*		
Kenneth More	1	*				
Sidney Poitier	1	*				
Elvis Presley	1	*				
Frank Sinatra	3	*		*	*	
Virginia McKenna	2		*		*	
Ingrid Bergman	3		*	*	*	
Sylvia Sims	1		*			
Yoko Tani	1		*			
Elizabeth Taylor	3		*	*	*	
Diane Varsi	1		*			
Doris Day	2		**			
Anne Baxter	1		*			
Kim Novak	1		*			

#### Appendix 2.4: Summary of award citations used in correlation

1958 STAR NAME	S	PGM	PGF	KWPS	KWBP	MPH
Brigitte Bardot	1			*		
Kirk Douglas	1			*		
Cary Grant	1			*		
William Holden	1			*		
Burt Lancaster	1			*		
Jerry Lewis	1			*		
Sophia Loren	1			*		
Kenneth More	1			*		
Norman Wisdom	1			*		
Joanne Woodward	1				*	
Hope Lange	1				*	
Kay Kendall	1				*	
Trevor Howard	1				*	
Charles Laughton	1				*	
John Mills	1				*	
Michael Craig	1				*	

Total Stars 34: Male 20; Female 14

#### STAR NAMES 1959

1959 STAR NAME	S			KWPS	KWBP	MPH
Kenneth More	1			*		
Stanley Baker	1				*	
Ingrid Bergman	1				*	
Dirk Bogarde	1				*	
Leslie Caron	1				*	
Lawrence Harvey	1				*	
Susan Hayward	1				*	
Audrey Hepburn	1				*	
Shirley Maclaine	1				*	
Peter Sellers	1				*	

#### Appendix 2.4: Summary of award citations used in correlation

1959 STAR NAME	S			KWPS	KWBP	MPH
Simone Signoret	1				*	
Orson Welles	1				*	
Jean Simmons	1				*	

Total Stars 13: Male 6; Female 7

#### STAR NAMES 1960

1960 STAR NAME	S			KWPS	KWBP	MPH
Sophia Loren	2			*	*	
Audrey Hepburn	2			*	*	
Elizabeth Taylor	2			*	*	
Kenneth More	2			*	*	
Peter Sellers	2			*	*	
Steve Reeves	1			*		
Peter Finch	1				*	
Lawrence Harvey	1				*	
Jack Hawkins	1				*	
Burt Lancaster	1				*	
Jack Lemmon	1				*	
Fredric March	1				*	
Lilli Palmer	1				*	
Spencer Tracy	1				*	

Total Stars 14: Male 10; Female 4

#### STAR NAMES 1961

1961 STAR NAME	S			KWPS	KWBP	MPH
Hayley Mills	2			*	*	
Sophia Loren	2			*	*	
Audrey Hepburn	2			*	*	
Elvis Presley	1			*		
John Wayne	1			*		

#### Appendix 2.4: Summary of award citations used in correlation

1961 STAR NAME	S			KWPS	KWBP	MPH
John Mills	2			*	*	
Albert Finney	1				*	
Alec Guinness	1				*	
Alan Barnes	1				*	
Rita Tushingham	1				*	
Lawrence Harvey	1				*	
Dirk Bogarde	1				*	
Sylvia Sims	1				*	
Susannah York	1				*	
Rachel Roberts	1				*	
Tony Hancock	1				*	

Total Stars 16: Male 9; Female 7

#### STAR NAMES 1962

1962 STAR NAME	S			KWPS	KWBP	MPH
Elvis Presley	1			*		
Sean Connery	1			*		
Terence Stamp	1			*		
Peter Sellers	1				*	
Cliff Richard	1				*	
Alan Bates	1				*	
Audrey Hepburn	1				*	
Shirley Maclaine	1				*	
Anne Bancroft	1				*	
Charles Laughton	1				*	
Deborah Kerr	1				*	
Sarah Miles	1				*	

Total Stars 12: Male 7; Female 5

#### STAR NAMES 1963

1963 STAR NAME	S			KWPS	KWBP	MPH
----------------	---	--	--	------	------	-----

#### Appendix 2.4: Summary of award citations used in correlation

Peter Sellers	2			*		*
Sean Connery	2			*		*
Elizabeth Taylor	2			*		*
Cliff Richard	2			*		*
Albert Finney	2			*		*
Elvis Presley	2			*		*
Dirk Bogarde	2			*		*
Paul Newman	1			*		
Peter O'Toole	1				*	
Marcello Mastroianni	1				*	
Jean Seberg	1				*	
James Booth	1				*	
Barbara Windsor	1				*	
Rex Harrison	1				*	
Hayley Mills	2			*		*
Marlon Brando	1					*
Norman Wisdom	1					*

Total Stars 17: Male 13; Female 4

#### STAR NAMES 1964

1964 STAR NAME	S			KWPS	KWBP	MPH
Sean Connery	2			*		*
Peter Sellers	2			*		*
Stanley Baker	2			*		*
Cary Grant	1			*		
Audrey Hepburn	1			*		
The Beatles	2			*		*
Norman Wisdom	2			*		*
Cliff Richard	2			*		*
Kenneth Williams	1			*		
Elvis Presley	2			*		*
Paul Newman	1			*		



#### Appendix 2.4: Summary of award citations used in correlation

1964 STAR NAME	S			KWPS	KWBP	MPH
Peter O'Toole	1				*	
Richard Burton	1				*	
Donald Pleasence	1				*	
Deborah Kerr	1				*	
Dirk Bogarde	2				*	*
Katharine Hepburn	1				*	
Richard Attenborough	1				*	
Anne Bancroft	1				*	
Harry Corbett	1					*
Sophia Loren	1					*

Total Stars 21: Male 16; Female 5

#### STAR NAMES 1965

1965 STAR NAMES	S			KWPS	KWBP	MPH
Julie Andrews	2			*		*
Rex Harrison	2			*		*
The Beatles	2			*		*
Sean Connery	2			*		*
Sophia Loren	2			*		*
James Stewart	1			*		
Frank Sinatra	1			*		
Dirk Bogarde	2			*	*	
Hayley Mills	1			*		
Terence Stamp	1				*	
Jane Fonda	1				*	
Catherine Deneuve	1				*	
Ian Hendry	1				*	
Elvis Presley	1					*
Richard Burton	1					*
Peter Sellers	1					*

**Appendix 2.4: Summary of award citations used in correlation**

<b>1965 STAR NAMES</b>	<b>S</b>			<b>KWPS</b>	<b>KWBP</b>	<b>MPH</b>
Peter O'Toole	1					*
John Wayne	1					*

Total Stars 18: Male 13; Female 5

## APPENDIX 2.5: FILMS MOST POPULAR AT THE BRITISH BOX OFFICE 45-65

NOTE: underlined titles are those constituting the sample for analysis

- 1945      Madonna of the Seven Moons (UK) 5 \*  
Mr Skeffington (US) 4  
The Seventh Veil (UK) 5  
Henry V (UK) 2  
The Way to the Stars (UK) 2  
A Song to Remember (US) 2  
Valley of Decision (US) 3  
The Affairs of Susan (US) 3  
I Live in Grosvenor Square (UK) 2  
Old Acquaintance (US) 2  
Frenchman's Creek (US) 2  
Mrs Parkington (US) 2  
Here Come the Waves (US) 2  
They Were Sisters (UK) 3  
Perfect Strangers (UK) 2  
Conflict (US) 2  
Duffy's Tavern (US) 2  
A Place of One's Own (UK) 2
- 1946      The Wicked Lady (UK) 5  
The Corn is Green (US) 4  
Piccadilly Incident (UK) 4  
Caesar and Cleopatra (UK) 4  
Brief Encounter (UK) 4  
Spellbound (US) 3  
The Captive Heart (UK) 2  
The Bells of St Mary's (US) 3  
Mildred Pierce (US) 2  
Leave Her to Heaven (US) 2  
Road to Utopia (US) 3  
Kitty (US) 2  
Caravan (UK) 2  
Blue Dahlia (US) 2  
Bedelia (UK) 2  
O.S.S. (US) 2
- 1947      Great Expectations (UK) 5  
Odd Man Out (UK) 4  
The Courtneys of Curzon Street (UK) 4  
The Jolson Story (US) 3  
Deception (US) 2  
They Made Me a Fugitive (UK) 2  
The Razor's Edge (US) 2  
Frieda (UK) 3  
Black Narcissus (UK) 3  
Duel in the Sun (US) 2  
So Well Remembered (UK) 2

## Appendix 2.5: UK box office successes 1945-65

October Man (UK) 2  
The Upturned Glass (UK) 2  
Two Mrs Carrolls (US) 2

1948      Spring in Park Lane (UK) 5  
            Oliver Twist (UK) 5  
            The Red Shoes (UK) 5  
            Miranda (UK) 5  
            Hamlet (UK) 4  
            The Winslow Boy (UK) 2  
            My Brother Jonathan (UK) 2  
            The Fallen Idol (UK) 2  
            Saigon (US) 2  
            The Best Years of our Lives (US) 3  
            I Remember Mama (US) 2  
            Homecoming (UK) 2  
            It Always Rains on Sunday (UK) 3  
            Road to Rio (US) 2  
            An Ideal Husband (UK) 2  
            Green Dolphin Street (US) 2  
            Forever Amber (US) 2  
            Life With Father (US) 3  
            The Weaker Sex (UK) 2  
            If Winter Comes (US) 2

1949      Maytime in Mayfair (UK) 5  
            Johnny Belinda (US) 3  
            Whispering Smith (US) 2  
            Jolson Sings Again (US) 3  
            Scott of the Antarctic (UK) 3  
            Red River (US) 2  
            Madness of the Heart (UK) 2  
            Adam and Evelyne (UK) 2  
            The Secret Life of Walter Mitty (US) 2  
            Paleface (US) 2  
            The Blue Lagoon (UK) 2  
            Easter Parade (US) 3  
            The Barkleys of Broadway (US) 2  
            Three Came Home (US) 2  
            The Forsyte Saga (US) 2

1950      Odette (UK) 5  
            Annie Get Your Gun (US) 5  
            Father of the Bride (US) 3  
            Sunset Boulevard (US) 2  
            Morning Departure (UK) 2  
            The Wooden Horse (UK) 3  
            Samson and Delilah (US) 4  
            Pandora and the Flying Dutchman (UK) 2  
            All About Eve (US) 4  
            The Blue Lamp (UK) 2

## Appendix 2.5: UK box office successes 1945-65

	The Happiest Days of Your Life (UK) 2
	Treasure Island (UK) 2
	Fancy Pants (US) 2
1951	The Lavender Hill Mob (UK) 2
	The Great Caruso (US) 4
	Born Yesterday (US) 2
	The Browning Version (UK) 2
	No Highway (UK) 2
	The Lady with the Lamp (UK) 2
	Encore (UK) 2
	Detective Story (US) 2
	Captain Horatio Hornblower (UK) 4
	White Corridors (UK) 2
	Laughter in Paradise (UK) 2
	Worm's Eye View (UK) 2
	Cinderella (US) 2
	King Solomon's Mines (US) 2
	The Mudlark (UK) 2
	Scrooge (UK) 2
1952	The African Queen (UK) 4
	The Sound Barrier (UK) 4
	The Greatest Show on Earth (US) 3
	The Planter's Wife (UK) 3
	A Streetcar Named Desire (US) 2
	Where No Vultures Fly (UK) 2
	The Quiet Man (US) 2
	Ivanhoe (UK) 2
	Angels One Five (UK) 2
	Reluctant Heroes (UK) 2
	Mandy (UK) 3
1953	The Cruel Sea (UK) 4
	Shane (US) 2
	Roman Holiday (US) 2
	Moulin Rouge (UK) 3
	Quo Vadis (US) 2
	Limelight (US) 2
	Come Back Little Sheba (US) 2
	The Snows of Kilimanjaro (US) 2
	Genevieve (UK) 2
	Call Me Madam (US) 2
	A Queen is Crowned (UK) 2
	Road to Bali (US) 2
1954	The Glenn Miller Story (US) 5
	Calamity Jane (US) 4
	The Purple Plain (UK) 3

## Appendix 2.5: UK box office successes 1945-65

	On The Waterfront (US) 3	
	Magnificent Obsession (US) 2	
	The Caine Mutiny (US) 3	
	Doctor in the House (UK) 3	
	The Robe (US) 2	
	Hobson's Choice (UK) 3	
	Sabrina Fair (US) 2	
	Rear Window (US) 2	
	Trouble in Store (UK) 2	
	The Belles of St Trinians (UK) 3	
	Knock on Wood (US) 2	
	From Here to Eternity (US) 3	
1955	<u>The Dam Busters</u> (UK) 5	
	<u>Doctor at Sea</u> (UK) 3	
	Marty (US) 3	
	The Country Girl (US) 3	-
	<u>East of Eden</u> (US) 2	
	A Man Called Peter (US) 2	
	All That Heaven Allows (US) 2	
	A Star is Born (US) 2	
	Love Me or Leave Me (US) 2	
	I Am a Camera (UK) 2	
	The Country Girl (US) 3	-
	Young at Heart (US) 2	
	White Christmas (US) 2	
	One Good Turn (UK) 2	
	Raising a Riot (UK) 2	
	20.000 Leagues Under the Sea (US) 2	
1956	<u>Reach for the Sky</u> (UK) 5	
	The King and I (US) 4	
	The Man with the Golden Arm (US) 2	
	<u>Rebel Without a Cause</u> (US) 2	
	It's Great to be Young (UK) 3	
	Guys and Dolls (US) 3	
	A Town Like Alice (UK) 2	
	The Man Who knew Too Much (US) 2	
	The Rose Tattoo (US) 2	
	Picnic (US) 2	
	Trapeze (US) 2	
	Private's Progress (UK) 2	
	The Baby and the Battleship (UK) 2	
	<u>The Searchers</u> (US) 2	
1957 **	Anastasia (US) 5	
	Doctor at Large (UK) 3	
	Yangtse Incident (UK) 3	
	Campbell's Kingdom (UK) 2	
	Giant (US) 3	
	The Teahouse of the August Moon (US) 2	
	The Spanish Gardener (UK) 2	

## Appendix 2.5: UK box office successes 1945-65

The Story of Esther Costello (UK) 2  
Woman in a Dressing Gown (UK) 2  
Heaven Knows, Mr Allison (US) 2  
High Society (US) 2  
Tea and Sympathy (US) 2

1958 \*\* The Wind Cannot Read (UK) 3  
The Bridge on the River Kwai (UK) 3  
The Young Lions (US) 2  
Pal Joey (US) 2  
Indiscreet (UK) 2  
The Defiant Ones (US) 2  
Carve Her Name With Pride (UK) 2  
Ice Cold in Alex (UK) 2  
Peyton Place (US) 2

1959 \*\* Room at the Top (UK) 2  
\*\*\* The Inn of the Sixth happiness (UK) 2  
I'm Alright Jack (UK) 2

1960 \*\* Sink the Bismarck (UK) 2  
\*\*\* The Millionairess (UK) 2  
Inherit the Wind (US) 3

1961 \*\* Saturday Night and Sunday Morning (UK) 3  
\*\*\* Whistle Down the Wind (UK) 2  
Tunes of Glory (UK) 2  
Victim (UK) 2

1962 \*\* The Young Ones (UK) 2  
\*\*\* Only Two Can Play (UK) 2  
The Loudest Whisper (US) 2

1963 From Russia With Love (UK) 3  
\*\*\* Summer Holiday (UK) 3  
The Great Escape (US) 2  
Tom Jones (UK) 3  
Cleopatra (US) 2

1964 Goldfinger (UK) 3  
\*\*\* A Hard Day's Night (UK) 3  
Zulu (US) 3  
A Stitch in Time (UK) 3  
Wonderful Life (UK) 3  
The Pink Panther (US) 3  
The Long Ships (UK/Yugoslavia) 2  
Marnie (US) 3

## Appendix 2.5: UK box office successes 1945-65

The Sword in the Stone (US) 2  
Charade (US) 2  
Carry on Jack (UK) 2  
Love in Las Vegas (US) 2  
Beckett (UK) 2  
Night of the Iguana (US) 2

1965      Mary Poppins (US) 3  
\*\*\*      Help (UK) 3  
          Snow White and the Seven Dwarfs (US) 2  
          A Shot in the Dark (US) 2  
          Von Ryan's Express (US) 3  
          The Train (US) 2  
          Operation Crossbow (UK) 3  
          Carry On Cleo (UK) 2  
          The Yellow Rolls Royce (UK) 3  
          The Hill (UK) 2

\*      The 'score' figure given for each film in this table refers to the number of mentions the film received in the following annual award categories: Picturegoer Best Actor; Picturegoer Best Actress; Kinematograph Weekly Top Box Office Film; Kinematograph Weekly Best Individual Performance; Kinematograph Weekly Most Popular Star; Motion Picture Herald Top Ten Films.

\*\*      There are no Motion Picture Herald citations for the British Box Office in this year.

\*\*\*      There are no Picturegoer Awards for this year.



### **APPENDIX 3: ANALYSIS OF 18 FILMS POPULAR AT THE UK BOX OFFICE IN 1945-46, 1955-56, 1963-65**

In this appendix I present analytic methods which I have developed in order to facilitate comparison between films from different historical periods, countries, production companies and genres.

In the first section these methods are developed apropos a group of six films popular at the UK box office in 1954. There are two stages to the analysis; firstly all characters in each film are allotted to one of four 'groups', and secondly the characters in each of the groups are analysed according to three different sets of criteria. The rationale for this analytic method is discussed below (appendix 3.1).

In the second section each of the eighteen films in the sample is presented in some detail. The film's themes, production values and performances are discussed as appropriate: here, in effect, is a relatively discursive essay on each film. These essays vary considerably in length. In the case of each film, following the discursive presentation, a list of all characters in order of appearance is given, and the groups into which various characters fall, according to the schema outlined in the first section of this appendix, are indicated.

The third section presents tables showing the relative disposition of female characters in the four groups in each set of six films, and in the fourth section are tables showing the analysis of female characters in each of the groups, again according to the criteria outlined in the first section. These analyses of 'character construction' are presented sequentially for each of the three sets of six films, enabling observations about changes in the typical over the twenty year period. Such observations are the subject of discussion in the main text of the thesis.

#### **APPENDIX 3.1: Analytic methods developed apropos a group of six films popular at the British box office in 1954.**

In advance of the detailed analyses of the eighteen films in my sample (see below, Appendix 3.2), generated through the collation described in Appendix 2, I developed analytic methods through the detailed study of another group of six films popular at the British box office in 1954. These were The Glenn Miller Story, Doctor in the House, On the Waterfront, Hobson's Choice, Rob Roy the Highland Rogue, and The Million Pound Note.

My central questions concern the operation of popular culture in respect of the social positioning of women. In order to pursue these questions it was necessary to develop methods of analysis which privileged the text, because there is a crucial

### Appendix 3.1: Analytic methods - 6 films from 1954

difference between using texts as evidence with which to substantiate a set of propositions already in existence, and drawing propositions from comparisons of texts which thus maintain a primary position in the research. This primary position is justified by the careful and systematic sampling method detailed in Appendix 2.

With this requirement in mind I approached each text in turn, considering no methodological approaches to the group as a whole until certain analytic tasks had been completed for each film. These tasks were as follows. I viewed the film, noting the narrative content and development and paying particular attention to all representations of, or utterances about women. Following the viewing I made a brief synopsis summarising the film and referencing its underlying themes. Then, using the viewing notes, I identified and numbered all the female characters in order of appearance, and wrote an outline of each character recording her initial presentation, her diegetic experience and the extent to which audience complicity with her point of view was constructed through the narrative and mise en scene. It became clear during the course of this work that in each film the characters fell quite neatly into clearly defined groups as far as their narrative functions were concerned.

A discussion of characters drawn from a group of films entails the development of a method of differentiation between various characters in one film which makes sense in terms of all the other films in the group. The method cannot, clearly, depend on generic classification since the films are not all drawn from one genre, nor can it have anything to do with star personae since all the characters are performed by different actors, some well known, some obscure. The directors, studios and national sources of the films are no more consistent. The differentiation must be in terms of the narrative function of the character - the work of the character in the unfolding of the narrative, and also in terms of the audience access to the character. It is after all the relation between the film and the audience which is at issue: the basis for selection of the sample of films for analysis is their popularity with contemporary audiences as expressed at the box office and via fan magazines. The general enquiry is, precisely, concerned with the dynamic relation between fictional and actual conventions concerning female behaviour - with the social positioning of women and the ideological construction of the feminine.

By means of a comparison of the narrative functions of characters in all the six films I was able to define four groups by means of which the narrative functioning of all the characters might be described. In the subsequent work with the main sample of eighteen films I also numbered and allocated to groups all male characters, thus enabling recognition of the relative frequency with which male and female characters appeared.

### **Appendix 3.1: Analytic methods - 6 films from 1954**

The characteristics of each group will be outlined, then an example from each group will be used to demonstrate how the classification works in practice.

Group 1 characters are central to the film; they are named, they develop or change in some way during the course of the narrative, they are affected by the narrative resolution, and there is audience access to the character's point of view via a vis her diegetic experience.

Group 2 characters are major though not central; they are named, they are developed during the narrative but do not essentially change as a consequence of narrative events, they are affected by the narrative resolution and there is some audience access to their point of view.

Group 3 characters are minor; they may or may not be named, they are presented rather than developed and do not change as a consequence of narrative events, they may motivate the narrative but they are not affected by its resolution, and there is no audience access to their diegetic experience constructed in the film - the audience is never invited to share their point of view.

Group 4 comprises not so much characters as 'figures': these are representations of either the category 'women' conceived in general terms - simply as not-men - or of particular groups of women identifiable within this general category. These figures are rarely named, do not participate in narrative events beyond their simple presence and are not affected by the narrative resolution. There is, clearly, no audience access to their point of view.

All the films contain female characters in Groups 3 and 4, and in either Group 1 or Group 2, only Hobson's Choice having characters in both Group 1 (Maggie, played by Brenda de Banzie) and Group 2 (Vicky and Alice, her sisters).

Group 1: Helen (June Allyson) in The Glenn Miller Story.

Helen is a central character. The film documents her marriage to and life with Glenn Miller (James Stewart), and not only do we first hear of her during the opening scene, but also the final image is of her. At the opening she is young, single, living with her parents and going out with Ed whom, it is implied, she will marry chiefly because of his dependability in conventional terms.

I want a man like Ed who's got a factory or something solid. Certainly not a wandering nomad like Glenn Miller.

Despite this assertion she marries Glenn Miller fairly early in the narrative and proceeds to devote herself to him, her

### **Appendix 3.1: Analytic methods - 6 films from 1954**

care and support being shown to be instrumental in his success. In a sense she could be understood as 'making something solid' out of the 'wandering nomad'. In any case she both acts and changes during the narrative and is affected by the closure. This is defined by Glenn Miller's death; hence she is left a widow and to some extent custodian of his creation, his 'new sound'. Audience access is constructed to her point of view, though it is modified by Glenn Miller's own definition of her. When we first see her on the screen answering Glenn Miller's telephone call we share her response to the call: we know, unlike Glenn Miller himself, that initially she has no idea who he is, and we stay with her after the conversation is over, seeing and participating in her slightly irritated, slightly intrigued response to his insistent invitation. He wants to see her that very evening despite the fact that they haven't met for two years and that she has another date. Throughout the film we have similar access to her own understanding of events as they unfold, we share knowledge with her that other characters do not have, and thus our complicity with her actions is invited. At the end of the last scene a close-up allows us a view of her tears denied to other characters and the film closes with an emblematic shot of her face. She is looking out of a window through which daylight floods onto a photograph of Glenn Miller which stands on a small table. She holds against her cheek the little brown jug he had given her on her tenth wedding anniversary and listens, with us, to the band broadcasting the new song live from Paris despite Glenn Miller's death. At the end of the story the audience is with Glenn Miller's widow.

#### Group 2: Joy Gibson in *Doctor in the House*.

She is a major character, certainly the most developed female character in the film, and she is frequently on screen. Her character is not developed in the sense that her diegetic experiences are explored, but the audience has sufficient access to her to know much more about her by the end of the film: in this sense, then, she is developed. She is first seen fairly early in the film when Simon Sparrow (Dirk Bogarde) as a new medical student is trying to find his way to the lecture theatre. This is the sequence in which the world of the hospital is laid out for the audience's, and Simon's inspection, and many moments of comedy are based on his misfortunes during his journey to the lecture theatre. Joy Gibson is one of a group of three nurses of whom he asks directions: their replies are so peppered with medical jargon (here the obscure discourse of the medical profession is offered for our amusement) that he ends up even more confused. In leaving he drops his suitcase, the contents spill out and the three nurses laugh. It is Joy who good naturedly helps him to retrieve his belongings; however despite this suggestion that she differs from the rest of the inhabitants



### Appendix 3.1: Analytic methods - 6 films from 1954

of this hospital world in her helpfulness, neither Simon - nor the audience, firmly locked into his point of view - notice her much at this early stage. Later she becomes Simon's girlfriend and during the second half of the film the audience often shares her view of Simon's exasperating naivete and singlemindedness. An example of this is a scene near the end of the film where she and Simon are sitting on a balcony on a moonlit summer's night. The film cuts straight in to a medium close-up of the two of them as Simon says earnestly 'Tell me the answer, please' and Joy responds 'Can't you guess?' The location and the story so far encourage the audience to assume that he has just proposed, but this is yet another comic moment: she is in fact testing him in preparation for his final exams. The audience is, however, alerted to her point of view and sympathetic with her in the dialogue which immediately follows:

Simon: Joy, I've been thinking, If I do qualify, I shan't be seeing so much of you, will I?  
Joy: No, I suppose you won't.  
Simon: Are you always going to be a nurse? Be funny if we met sometime and you were a Matron and I was a Harley Street specialist.  
Joy: Yes.

Her response is accompanied by an eloquent look of resigned exasperation, seen in a medium close-up which can be read by the audience but not by Simon. Thus we have a moment of complicity between Joy and the audience, and there are several such moments during the course of the film. These moments are, it must be noted, exclusively concerned with Joy's response to, understanding and expectations of the hero of the film, Simon. There are no invitations to explore the life she might enjoy when he is not there. She has the final words of the film, and these again are ambiguous, allowing the audience to savour for the last time the pleasures of a double entendre. Simon has passed his exams and they are all celebrating in the pub when he is called to casualty - his first assignment as a qualified doctor.

Simon: Will you wait for me?  
Joy: Yes, I'll wait.

Whether she is waiting for him to return to the merrymaking or whether she is waiting to marry him is unclear but the audience's satisfaction at the narrative's close requires the latter interpretation. It is alright for Joy to wait, for ever.

#### Group 3: Mrs Hepworth in *Hobson's Choice*.

She is a minor character, appearing in two scenes. She is an old, authoritative and upper class woman who commands respect

### **Appendix 3.1: Analytic methods - 6 films from 1954**

by virtue of both her wealth and her judgement. She is opposed, within the diegesis, to Mrs Figgin, Will Mossop's (John Mills) landlady and mother of Ada Figgin to whom he is apparently 'promised'. Will's choice is between Ada and Maggie (Brenda de Banzie); if Ada will become like her unkempt and foul tongued mother perhaps, the film suggests, Maggie will become like Mrs Hepworth. In both the scenes in which she appears she motivates ensuing narrative development. In the first she visits the shoeshop, demands to know who made her boots, and congratulates Will Mossop on his craftsmanship. Her recognition, offered to the Hobson family and to the audience, of Will's exceptional skill then motivates Maggie's choice of him for her husband (and business partner). In Mrs Hepworth's second scene Maggie and Will have visited her at her sumptuous home to ask for a loan to set up their business. Despite the unsuitability of their proposed marriage in class terms Mrs Hepworth recognises the strengths of their bargain and gives them both her congratulations and the loan. There is no audience access to her own point of view, but through her presence in these scenes and implicitly when she is referred to in dialogue at other points in the film she enables the audience to evaluate the actions of other characters within the terms of the diegesis.

#### Group 4: The female guests at the Lansdowne reception in *The Million Pound Note*.

This reception is the scene where Henry Adams (Gregory Peck), an American alone in London enjoying temporary possession of the million pound note, is introduced to 'London society'. Without exception the guests are late middle-aged couples with young adult daughters, and Henry Adams is introduced to and whisked away from them all in turn. The elderly mothers do most of the talking and their subject matter is the special qualities of their daughters. This group of characters, or figures, represent the avaricious English aristocracy anxious to get their hands on American money, and the desire of elderly women to 'settle' their daughters in marriage. Some of these figures may reappear in a subsequent scene, a charity affair, but it is immaterial to the unfolding of the narrative whether or not they are the same people. Apart from their representation of the two diegetic assumptions suggested above, they also act as a foil for another female character, Portia Lansdowne. Their collective similarities enable her difference.

This classification of characters across the six films into four groups allows for detailed questions concerning the definitions of and assumptions about women as they are structured into the narrative, and thence about the possible consequences of these definitions and assertions for contemporary audiences.

### Appendix 3.1: Analytic methods - 6 films from 1954

Three sets of questions follow. I can ask about contemporary audiences' possible responses (their readings) by considering audience pleasure and point of view, drawing on theoretical propositions about the reading process. Answering this question will entail consideration of contemporary published material. Secondly I can ask how many female characters in each film are developed, constructed to invite audience access to their point of view, and affected by the narrative closure: how often, in short, and in what ways is female experience imbricated in the satisfactions the audience is invited to experience as a consequence of the resolution of the narrative. The answer to this question will be of particular interest in comparison with sets of films from different moments in my period, since I shall be in a position to say whether the representation of women in popular film is more or less consistent or whether there are appreciable changes over time, and if so what these changes are. The numerical relation of male and female characters on screen will also be of interest. Finally I can ask detailed questions about the particular ways in which women are represented in the sample group of films. Specifically these questions can be framed as follows: what female roles are represented? How are women presented on screen and what is the narrative significance of various modes of presentation?, and in what ways are female characters affected by the resolutions of the narratives?

#### FEMALE CHARACTERS IN SIX FILMS POPULAR AT THE BRITISH BOX OFFICE IN 1954

HM = Hobson's Choice  
MP = The Million Pound Note  
DH = Doctor in the House  
RR = Rob Roy the Highland Rogue  
OW = On the Waterfront  
GM = The Glenn Miller Story

NOTE: the number preceding the character's name indicates her order of appearance in the narrative

54	GROUP 1	GROUP 2	GROUP 3	GROUP 4
HM	1: Maggie	2: Vicky 3: Alice	4: Mrs Hepworth 5: Ada Figgin 6: Mrs Figgin	7: Mrs Hobson (dead) 8: 'Wives' and 'Daughters'

**Appendix 3.1: Analytic methods - 6 films from 1954**

54	GROUP 1	GROUP 2	GROUP 3	GROUP 4
MP		11: Portia Lansdowne	4: Wife of restaurant owner 9: Portia's aunt 13: Reddy the hotel maid 14-16: Three women who speak in hotel foyer	1: Woman picnicing 2: Nurse with child in push chair 3: Well dressed woman in street 5: Nurse with well dressed baby in pram 6: Group of uniformed schoolgirls and teacher in street 7: Matron in Bumbles hotel 8: Two elderly women guests in hotel foyer 10: Guests at Lansdowne reception 12: Guests and nurses at charity opening



**Appendix 3.1: Analytic methods - 6 films from 1954**

54	GROUP 1	GROUP 2	GROUP 3	GROUP 4
DH		8: Joy Gibson 15: Stella	6: Sister Virtue 11: Millicent Croaker 16: Medical student with spectacles 17: Nurse 'Rigor Mortis' 19: Miss Minster 22: Obstetrics Sister 24: Grandmother at 24 Paradise St	1: Groups of uniformed nurses 2: Nurse hailed by Richard 3: Elderly woman cleaner 4: Nurse eyed by Tony 5: Nurse in Outpatients 7: Three nurses giving directions to Simon 9: Girl entering through rear door, object of Tony's gaze 10: Mrs Croaker 12: Elderly passenger on the bus 13-14: students 18: Woman and child, customers in John Bell and Croyden 20: Wife of the couple, Miss Minster's friends 21: Nurses singing carols 23: Nightnurse in Prudence ward, recipient of Tony's proposal 25: Woman in childbirth 26: Nurses wearing chrysanthemums given by Tony 27: Three women visiting 24 Paradise St 28: Nurses and

**Appendix 3.1: Analytic methods - 6 films from 1954**

<b>54</b>	<b>GROUP 1</b>	<b>GROUP 2</b>	<b>GROUP 3</b>	<b>GROUP 4</b>
<b>DH</b>				29: Matron of hospital 30: Examiner at finals
<b>RR</b>		5: Helen Mary, Rob's wife 8: Margaret, Rob's mother	4: Helen Mary's mother 12: The Countess, consort to the King	1: Girl milking a cow 2: Woman coming out of a cottage 3: 2nd woman by cottage 6: Wife meeting her returning husband 7: ditto 9: Two girls singing at wedding dance 10: Street seller, London 11: Lady in carriage buying a poem 13-14: 'Highland women' and 'Ladies at court'
<b>OW</b>		1: Edie Doyle	2: Woman in background of crowd outside tenement block 3: The Sisters (absent but referred to) 4: Edie's mother (absent but referred to)	5: Wedding party 6: Girl with the mob in the union bar 7: Woman in background of domestic interior with rich man watching TV

### Appendix 3.1: Analytic methods - 6 films from 1954

54	GROUP 1	GROUP 2	GROUP 3	GROUP 4
GM	1: Helen		2: Helen's mother 3: Glenn's mother	5: Singer and chorus line performing 'Tuxedo Junction' 6: 'Old widow lady', owner of the State Ballroom, (absent but referred to) 7: Guests dancing in the ballroom 8: Guests dancing to 'String of Pearls' 9: Adopted baby 10: Dancer in the film image when the band rehearses 'Tuxedo Junction' 11: Nurses accompanying wounded GIs at open air concert, London 12: Frances Langford, singer, and uniformed backing group in airplane hangar concert

### DEFINITIONS OF WOMEN OFFERED VIA FEMALE CHARACTERS

Articulating the ways in which women are defined in popular films entails, inevitably, drawing on the plurality of discourses by means of which the world outside the cinema is habitually negotiated. I refer to the variety of strategies which enable recognition, more or less successfully, of the heterogenous social positioning of individuals. This variety can be succinctly reduced to the following main terms: gender,

### Appendix 3.1: Analytic methods - 6 films from 1954

age, class, race, nationality, occupation, and these are indeed the categories routinely called on in representing the self or the other in many discursive modes, including fiction.

In this group of films from 1954 the issue of race does not occur; while this fact is clearly of interest in itself and the absence of definition by race noted, the issue need not concern me further with respect to this group of films. I shall, however, maintain it as one of the queries in my analyses of the major sample group. For the present I am left with three terms, age, class and occupation which may be used in my examination of the characters in these films.

These three terms, 'modes of definition', are all drawn upon in establishing characters in all of the four groups, but their importance varies: generally the characters in groups 1 and 2 are defined in more complex ways than those in groups 3 and 4. I shall consider first how these different definitive modes are deployed in the four groups, and then discuss how narrative development is signified in these terms.

#### Female Roles / Occupation

There are two questions to be considered here. Firstly, how frequently are female characters defined by their occupations? (I consider the character to be so defined if at any point the audience may know what her occupation is). Secondly what occupations are represented in this group of films - in other words, when we see women working on the screen, in what forms of work are they engaged?

Of the ten characters in groups 1 and 2, four have no apparent occupation: these are Helen in The Glenn Miller Story, Helen Mary in Rob Roy the Highland Rogue, Portia in The Million Pound Note, and Stella in Doctor in the House. In addition the occupations of two more characters in these groups are only tenuously defined. Margaret in Rob Roy is the mother of the clan chief and maintains the large house which symbolises this position. She also, crucially and by virtue of her class position, engages in a limited amount of political intrigue on behalf of her class - defined in the film as the aristocracy of the general group 'Highlanders' opposed to the general group 'English'. Edie Doyle in On the Waterfront is home on holiday, for the duration of the film's action, from the residential college where she is training to be a teacher. At the end of the film she decides not to return to her studies, thus implicitly giving up her possible future career. This leaves four characters whose occupations are clearly defined. Three of these are Maggie Hobson and her sisters Vicky and Alice in Hobson's Choice and they all work in the family shoe business: Maggie manages the shop and her two sisters are sales assistants, both emphatically defined by their reluctance to work. The fourth character is Joy Gibson in Doctor in the House who is a nurse.

In group 3 definition by occupation is a factor for about half the characters: examples are the wife of the restaurateur in

### Appendix 3.1: Analytic methods - 6 films from 1954

The Million Pound Note and Mrs Croaker, the landlady in Doctor in the House. In group 4, the most generalised group, about a third of the characters are defined by occupation. Examples are the nurses in Doctor in the House and the singers and dancers in The Glenn Miller Story.

The second question about occupation concerns the range of occupations represented: when women work, what do they do? Apart from forms of domestic work such as cooking, ironing and so on which, it is interesting to note, are represented quite rarely, there are two main forms of work represented. One is managing or participating in a business, such as Maggie's work in Hobson's Choice. The other is still broadly domestic but in the guise of paid employment outside the home: here there are landlady, cleaner, maid, hotel staff and, the most frequently occurring category, nurse. Apart from Edie Doyle in On the Waterfront who is training to be a teacher but whom we never actually see at work on the screen, the group 1 and 2 characters whose occupations are defined come into these two categories. So does the majority of work done by the group 3 characters, the only exceptions being the female examiner and the female medical students in Doctor in the House and the absent Sisters in On the Waterfront all of whom could be subsumed under the general term 'teacher/student'. Apart from these in group 4 there are one or two singers and dancers (The Glenn Miller Story), one young girl milking a cow (Rob Roy), and one street pedlar (Rob Roy).

Generally, therefore, I can say that on the basis of the forms of work represented in this group of films women work in shops, as nurses, as teachers and as performers - in addition to various specialised forms of domestic work.

#### Class / Race / Nationality

The nuances of class distinction vary, clearly, between different diegetic worlds. In recognising this mode of character definition I am calling on the class oppositions set up within the diegesis, such as that between Maggie and Will Mossop in Hobson's Choice, and also on stereotypical representations which refer to the extra-cinematic experiential world of the audience such as the difference between the Duke (representing the aristocracy) and Reddy the hotel maid (representing the working class) in The Million Pound Note. The point is that the character is offered to the audience (partly) in terms of her social status, summarised by her class position. The audience is made aware of the class position of both of the characters in Group 1: both Maggie in Hobson's Choice and Helen in The Glenn Miller Story are middle class within the terms of their respective diegeses, as well as conforming to stereotypical representations of the middle class evident in other cultural forms. In group 2 we are aware of the class position of six of the eight characters: of the other two, one - Stella in Doctor in the House is 'foreign', having an unspecified European accent in contemporary UK which renders her class position unreadable; John Hill (*Sex Class and Realism* 1986) references a similar effect in his

### **Appendix 3.1: Analytic methods - 6 films from 1954**

discussion of the character played by Simone Signoret in a later film Room at the Top, in which he notes the use of a foreign actor to represent a character whose class position in UK society needs to be ambiguous for narrative purposes. The other, Joy Gibson in the same film, is primarily defined by her occupation. Her accent and her implied future marriage to the newly qualified doctor do situate her in the middle class but this fact is subordinated, I would argue, to her classification as 'nurse'.

Definition by class in groups 3 and 4 tends to be an alternative to definition by occupation. We are aware of the class position of half the characters in group 3 and only one fifth of those in group 4.

#### Age / Sexual Status

This is both a more complex and a more interesting question. The first observation to be made regarding the representation of women is that in most cases not only their age but also their sexual and/or familial status are major factors contributing to the definition of individual characters. For all the characters in all groups are defined by either their age or their sexual status, many being defined by both these terms. The interdependence of these terms, moreover, requires that they be discussed together.

Apart from Maggie in Hobson's Choice whom we know to be thirty and who is defined by her father as an old maid, and who marries during the course of the film thus becoming a bride/wife, all the characters in groups 1, 2 and 3 are single young adults, married mothers of young adults, or unmarried women of equivalent age fulfilling a comparable function in respect of young adults - Sister Virtue in Doctor in the House is an example of the latter - or they are old, or dead. The only exception to this rule in this group of films is Helen in The Glenn Miller Story. She begins as a single young adult defined as a daughter, and ends after the fifteen years covered by the narrative as a married woman with small children. But it is interesting to note also that June Allyson does not 'age' in the part: though we know by inference that she is fifteen years older at the end of the film, we do not see this. Her clothes and dress style change, but she looks the same at the opening and closing of the narrative. By contrast James Stewart and other male actors do look convincingly older by the end of the film.

Group 4 characters, despite being rather generalised representations - 'figures' - than characters, are still primarily definable in two thirds of cases by either sexual status or age, with age predominating as the defining characteristic. The absence of developed characters aged between, roughly, the mid twenties and the mid fifties is striking.

#### Modes of Presentation and Narrative Significance

There are five identifiably different ways in which characters are initially presented. First among these is the appearance



### Appendix 3.1: Analytic methods - 6 films from 1954

of the character, her dress, bearing, physical condition and so on, and this is the mode most affected by the audience's possible recognition of a well known actress, or star. If a star is recognised it seems likely that the star persona will become an important element in the audience's understanding and expectations of the character. Secondly there is the location of the character. The surroundings in which the character is situated will suggest certain readings of the character which may or may not be (but generally are) substantiated as the narrative unfolds. These two modes, the appearance and the location of the characters, both depend on the audience's coding of their visual perceptions. Thirdly characters may be initially presented in terms of their actions, and fourthly via their speech. I do not wish to enter into a semantic discussion about whether or not speech could be said to be a form of action, merely to assert that in practice, as my analyses showed, this is a useful division since one or other generally predominates. Both these modes entail the fictional character's own presentation of herself to the audience. Finally characters are often initially offered to the audience by means of the utterance of another character. In this case the audience's understanding of the new character will be modified by their positioning vis a vis the already-known character subject, as this will have been, to all the same modes of presentation outlined here.

To summarise I find that the five different ways in which characters are initially perceived by the audience, on which audience readings and expectations initially depend, can be subsumed into three. These are the appearance and/or location of the character; the self presentation of the character by means of her action and/or speech; and the introduction by another character.

The characters in groups 1 and 2 are of particular interest since these are the ones for whom some audience sympathy is constructed - we may have access to their private moments, their motivations and the consequences for them of the narrative's unfolding. The two group 1 characters, Maggie in Hobson's Choice and Helen in The Glenn Miller Story, are offered to the audience predominantly through their appearance and location, but also through their introduction by another character. They do also both speak at their first appearance on screen but I would argue that their speech is subordinate to the other two modes as far as the audience's initial understanding of their characters is concerned. We first meet Maggie early in the film when her father (Charles Laughton) returns drunk to their home above their shoe store. We share his point of view, looking up at Maggie standing in a long white nightgown, her hair in plaits, a shawl around her shoulders, halfway down the staircase which leads to the showroom which he has just entered, noisily, from the street. She scolds him for his drunkenness, but she is defined by him for the audience when he responds with 'You're a proper old

### Appendix 3.1: Analytic methods - 6 films from 1954

maid, Maggie'. In The Glenn Miller Story the central female character Helen is introduced to the audience by Glenn Miller (James Stewart) some time before we actually see her. In the pawnshop at the opening of the narrative he asks about a string of pearls which he would like as a present 'for my girlfriend'. We soon learn that despite this appellation he has not seen her for two years. Slightly later in the narrative we see him in a phone booth and the film then cuts directly to a shot of a young woman running downstairs in the home where she lives with her parents, to answer the phone. This introduction invites us, the audience, to privilege Glenn Miller's definition of her as 'his girl' despite the fact that she does not, at first, remember who he is and is also, as we soon discover, engaged to someone else.

Group 2 characters are all offered through their appearance and/or location, but in several cases this presentation is importantly modified by their self presentation through action and/or speech. It is also important to note that without exception the characters in this group, considerably larger than group 1, are all additionally defined for the audience either at their initial introduction or soon afterwards by another (male) character. Edie Doyle (Eve Marie Saint) in On the Waterfront is first seen in a rear view medium shot at night outside the tenement building where she lives, crouching over the dead body of her brother. Her loose blonde hair stands out strikingly amid the general confusion and darkness of the image, and the film cuts to a medium close up of her and the priest: she refuses to be comforted by him and accuses him of 'hiding' in the church. It is she herself who announces to us the question that will drive her through the narrative, 'Who killed my brother', a question to which the audience already knows the answer. But it is her father's angry speech in the following scene at the morning hiring session which tells the audience who Edie is:

(to Edie):                      Now get back to the Sisters where you belong.

(to the Priest):                I'm surprised at you Father, letting her see things that aint fit for the eyes of a decent girl.

Edie, her father tells us, is a 'decent girl' which means that certain events familiar to the community are not 'fit' for her eyes. In other words she must, because of her 'decentness', be protected from knowledge of some of the more problematic aspects of daily life as experienced by the men of the community.

Helen Mary (Glynis Johns) in Rob Roy the Highland Rogue is initially seen as one of the many 'highlanders' in the second scene where the men are returning from battle. It is only Glynis Johns' star persona that enables the audience to single her out from the others as a character to whom they should pay special attention. Before the scene at her parents' inn in



### **Appendix 3.1: Analytic methods - 6 films from 1954**

which she presents herself to the audience by enacting a swashbuckling story and then helping her mother in the kitchen, we are already alerted to her narrative significance by the conversation between the hero, Rob Roy, and his mother, Margaret, about 'settling down'. The film cuts from this conversation to Helen Mary's performance at the inn, which is completed by Rob's arrival. Both Edie Doyle and Helen Mary are thus offered to the audience in relation to the male heroes in each film. The same is true of all the other characters in this group.

In group 3 the principal mode of presentation is through appearance and location, though location tends to predominate over appearance in so far as these two can be separated. Only about half the characters offer themselves via their speech, and none by their actions. None of the characters in this group is qualified through definitions given by other characters. This absence is also true of the figures in group 4 where, once again, the primary mode of definition is through appearance and location, a small minority being also defined by their action - for example the cleaner and many nurses in Doctor in the House and the performers in The Glenn Miller Story.

#### **Narrative Development and Narrative Resolution**

The striking absence of developed characters between the ages of the mid twenties and the mid fifties, noted above, becomes even more significant in terms of the definitions of women offered in these characterisations once the diegetic experience of central and major characters (groups 1 and 2), to whose point of view audience access is constructed, is considered. For all except one of the ten characters in these two groups narrative development entails a change in sexual status: that is to say that they are initially represented as single young adults and by the close of the narratives they are either married or promised to, committed to marry, a particular man. In seven out of ten cases the man is a central male character, usually the 'hero' of the film. The exception is Margaret in Rob Roy the Highland Rogue who is Rob Roy's mother and dies during the course of the narrative. Thus, in these six films, women end up married or dead. In addition, of the five group 1 and 2 characters who are defined as having an occupation, only two maintain their occupation beyond the point of marriage. One of these is Maggie in Hobson's Choice who begins the film as the single daughter managing her father's business and ends as the married partner managing the same business now jointly owned by her husband and her father. The other is Joy Gibson in Doctor in the House who is a nurse, and is still a nurse at the close of the narrative, though by now her definition as a future doctor's wife predominates.

### **SUMMARY**

### Appendix 3.1: Analytic methods - 6 films from 1954

How are these analytic terms useful in summarising the representation of women in films popular at the British box office in 1954? In this group of six films women are typically defined as follows: not only do they act in relation to a particular male character, typically in serving the interests of the male, but also professional female occupations can be largely subsumed under the general heading 'service'. Women either manage or assist in shops and businesses, they are nurses, teachers or entertainers. Women never change their occupation or their class position, and they are always either young or old. Narrative resolutions offer only marriage or death for women. The central thirty years of women's lives are not represented on the screen. There are a few additional observations to be made about the representations in this group of films.

Given the central presence of women's domestic functions it is remarkable how limited these functions appear to be from the evidence of their depiction on screen. We see female characters preparing and serving food, such as Helen in The Glenn Miller Story, Vicky and Alice in Hobson's Choice, Helen Mary and her mother in Rob Roy the Highland Rogue. We see some of them ironing (less frequently), hanging curtains (once, this is Margaret in Rob Roy), and having care of children. Childcare, however, is simply shown in terms of holding the child's hand, pushing a pram, or merely being in the same space as the child: none of the very varied activities which this form of work actually entails is represented.

There are almost no representations of any significance of relationships between women. The only exceptions to this are Margaret and Helen Mary in Rob Roy, and Maggie, Vicky and Alice in Hobson's Choice, and both of these can be subsumed under the general term 'family'. Margaret is Helen Mary's mother in law, Rob having entrusted her to his mother's care when he is taken prisoner during his wedding feast. Maggie is elder sister to Vicky and Alice and in addition is explicitly required by their father to occupy the position of mother to them since she is not only the eldest but also, he says, the one with the most sense. Reference to popular film from other periods shows how striking is this absence of any female camaraderie: the support and affection existing between Mildred and Ida in Mildred Pierce (1945) being one example.

A final observation remains to be made: of the six films in this study four take place in the past. Hobson's Choice in nineteenth century Salford; The Million Pound Note in Edwardian London; Rob Roy the Highland Rogue in eighteenth century Scotland; The Glenn Miller Story during the fifteen years preceding Miller's death during the second world war. The period of On the Waterfront is slightly ambiguous but can be understood as contemporary, and Doctor in the House is unambiguously contemporary.

The conflict over value structures which is the unifying

### **Appendix 3.1: Analytic methods - 6 films from 1954**

thematic factor of these films is represented, then, in a context explicitly defined as other than that of the audience; in the one film which takes place in contemporary UK, Doctor in the House, representation of the path of the hero from student to qualified doctor predominates over that of social conflicts. Innocence and experience are opposed here rather than 'them' and 'us', or good and bad. All the oppositions which constitute the thematic centres of these films, however, are played out through male rather than female characters.

Having developed and tested my analytic methods through the study of this group of films, I applied them to the sample group of eighteen films: the insights which my methods allowed are presented in the body of my thesis. For the sake of clarity, however, I list here the procedures which I followed.

#### **A: For each film:**

- 1: viewing and notes.
- 2: list of all characters, male and female, in order of appearance (see appendix 3.2).
- 3: assignment of all characters to groups 1-4.
- 4: synopsis of film (see appendix 3.2).
- 5: outline of each female character in group 1 and 2 (not included in these appendices).

#### **B: For each group of six films:**

- 1: comparative charts showing disposition of female characters in the four character groups, and noting the numbers of male characters in each group (see appendix 3.3).
- 2: comparative charts showing analysis of characters in each group in the following terms (see appendix 3.4)
  - Initial Presentation: appearance and location. action and speech, introduction by another character;
  - Definition: class/race/nationality; age/sexual status; aims/occupation.
  - Narrative Resolution (groups 1 and 2 only).

This analytic schema enabled recognition and discussion of the two central elements of my thesis. These are (1) the terms in which female experience was conventionally represented in popular cinema during the period, including the question of whether or not (and, if so, how) these terms changed, and (2) the use value which contemporary female audiences may have derived from their consumption of popular cinema. Taken together these terms offer insight into the ideological construction of the feminine in the UK between 1945-65, in so far as popular cinema contributed to this construction.

### APPENDIX 3.2: SAMPLE FILMS - SYNOPSES AND LISTS OF CHARACTERS

#### THE BELLS OF ST MARY'S dir Leo McCarey USA 1946

The film opens with the arrival of a new pastor Father O'Malley (Bing Crosby) to the Catholic school, St Mary's, run by a group of nuns led by Sister Mary Benedict (Ingrid Bergman) in a poor neighbourhood of New York. A new building is in the process of completion on an adjacent site: the nuns pray that the owner, Horace P. Bogardis, will donate this building to the school, whereas he urges Father O'Malley to authorise the sale of the school buildings so that they may be demolished to make way for a car park for his building. Alongside this main narrative thread runs the relationship between Father O'Malley and Sister Benedict, and the *modus vivendi* they develop in order to accommodate their differing views of education and pedagogic practice. These views are exemplified in two minor subjects - one concerning two boys and their fight, the other about Patsy Gallagher and her mother who entrusts Patsy to Father O'Malley because 'she's a big girl now and she's beginning to think I'm no good, I want to put her in your care before she finds out that she's right'. All narrative threads are successfully resolved: the nuns' prayers are answered, the boys become friends and Patsy's family is restored when Father O'Malley reunites her parents.

Essentially this is a fairy tale: issues raised concern the opposing methods employed by reason and emotion, practicality and feeling, which are symbolically united in the theme of the human heart at the end of the film when Father O'Malley and Doctor Mackay agree that their object 'the good heart' is the same. There is much emphasis on simple pleasure in existence and on the well being of children as an uncontentious common goal, on the magical efficacy of prayer and a liberal interpretation of both social rules and Christian virtues. Despite this sugary basis it is an enjoyable and easy fable.

#### Female characters in order of appearance, character groups

1	Mrs Bream, landlady / housekeeper	3
2	Nuns	4
3	Nuns	4
4	Nun who shows Father O'Malley into the room	4
5	Nuns gathering to meet Father O'Malley	4
6	Sister Superior Mary Benedict	2
7	Sister Michael, assistant to Sister Benedict	3
8	Children	4
9	Mrs Gallagher	3

**Appendix 3.2: Sample films - synopses and character lists**  
**THE BELLS OF ST MARY'S** US 46

10	Patsy Gallagher	3
11	Ist grade child taking part in Nativity play	4
12	Delphine	4
13	Dressmaker	4
14	Women in exterior street scene	4
15	Parents at the graduation ceremony	4
16	Old lady helped off the bus by Mr Bogardis	4

**Male characters in order of appearance, character groups**

1	Father O'Malley	2
2	Children	4
3	Workmen mending the roof of St Mary's	4
4	Horace P. Bogardis	2
5	Eddie, Mrs Bream's son	3
6	Tommy	4
7	Sale's assistant in sports shop	4
8	Gardener at St Mary's	4
9	Bobby, playing Joseph in the Nativity play	4
10	Small child playing Jesus in the Nativity play	4
11	Dr Mackay	3
12	Two men fixing window glass in Bogardis' office	4
13	Jo Gallagher	4
14	Blind beggar in the street	4
15	Workmen moving St Mary's furniture to the new building	4
16	Parents	4

**BRIEF ENCOUNTER** dir David Lean UK 1945

The story is set in contemporary UK, somewhere in the north Midlands, amongst a social milieu clearly defined as middle class through speech, dress and lifestyle. It concerns the brief and unlikely encounter between Laura (Celia Johnson) and Alec (Trevor Howard). The story is told mainly as a flashback



**Appendix 3.2: Sample films - synopses and character lists**  
BRIEF ENCOUNTER UK 45

given through Laura's voice over, addressed to her husband, Fred, thus entirely from her point of view. As a consequence of the flashback technique the end of the story is known to the audience before its beginning, and thus a closure to the encounter which validates Laura's marriage is also a 'given'. Laura and Alec meet by chance several times before arranging to meet by design, and then falling in love. They are both 'happily married' and decide, painfully, to end the affair before it has begun. There is much stress laid on the ordinariness of their lives and the paradox of this apparently extraordinary event, this stress being evident both in Laura's voice over and in the visual construction of the film. The nuances of camera position and editing are crucial in conveying preferred readings to the audience. Light and dark, country and city, public and private spaces: oppositions such as these are used to suggest the emotions and psychological states of the protagonists. Additionally the relationship between Laura and Alec is counterpointed, rather delicately, by that of Mrs M and Mr Godbey, the manageress of the station restaurant and the uniformed station official, which unfolds in its limited extent in the station restaurant and is observed by the audience from Laura's point of view. There are several crucial narrative moments: Laura's fantasy as she rides home in the train after acknowledging love, her punishment through the accident of her son which took place while she was with Alec; her flight from Simon's flat and her reverie by the war memorial; her contemplated suicide near the end of the film. Her voice over is addressed entirely to her husband, Fred, whom we see from time to time in both the present of the film and in the narrated flashbacks. The final shot, as Laura emerges from her reverie, is of the embrace between her and Fred.

Female characters in order of appearance, character groups.

1	Woman walking on station platform	4
2	Beryl, waitress in station restaurant	3
3	Mrs M, manageress of station restaurant	3
4	Laura Jesson	1
5	Dorothy Messiter	3
6	Laura's daughter Margaret	4
7	Mr Godbey's landlady (not seen but referred to in conversation)	4
8	Mrs Leftwich	4
9	Diners at the Kardomah	4
10	Cellist at the Kardomah	4

**Appendix 3.2: Sample films - synopses and character lists**  
**BRIEF ENCOUNTER UK 45**

11	Waitress at the Kardomah	4
12	Cinema audience	4
13	Actress on screen in cinema	4
14	Alec's wife Madeleine (not seen but referred to in conversation)	4
15	'common man's wife' (not seen but referred to in conversation)	4
16	Mrs M's sister (not seen but referred to in conversation)	4
17	Elderly woman in railway carriage	4
18	Woman greeting Laura at Ketchworth station (heard but not seen)	4
19	Ethel, Laura's maid	4
20	Usherette in cinema	4
21	Woman with pram in Botanical Gardens	4
22	Mary Norton	3
23	Mary Norton's cousin Hermione	4
24	Miss Lewis the librarian	4

**Male characters in order of appearance, character groups**

1	Mr Godbey	3
2	Alec Harvey	2
3	Bobby, Laura's son	3
4	Alec's two sons (not seen but referred to in conversation)	4
5	Fred Jesson	2
6	Sales assistant selling a clock to Laura	4
7	Diners at the Kardomah	4
8	Cinema audience	4
9	'that common man' referred to by Mrs M	4
10	Mrs M's husband (not seen but referred to in conversation)	4
11	Old man in railway carriage	4
12	Clergyman in railway carriage	4

**Appendix 3.2: Sample films - synopses and character lists**  
BRIEF ENCOUNTER UK 45

13	Doctor attending Bobby	4
14	Uniformed boy in station	4
15	Boy with boat in the Botanical Gardens	4
16	Boatman in the Botanical Gardens	4
17	Waiter in the Royal Hotel	4
18	Simon, Alec's friend	4
19	Two uniformed servicemen	4
20	Men in Milford Junction High St tobacconist	4
21	Policeman	3
22	Dan, Beryl's friend	4

MADONNA OF THE SEVEN MOONS dir Crabtree UK 1944

The film is set in Italy, in Rome and Florence, and concerns two different social groups: the rich upper middle class and the petty criminal/peasant community. The period is ambiguous - there is much emphasis on the different customs of past and present, the 'old' and the 'new' worlds, and the film is firmly placed in the modern world, yet there is no mention of the war so it must be understood as set in the 1930s.

The story centres on a woman, Maddalena played by Phyllis Calvert, who is married to a wealthy man and has a young adult daughter Angela, played by Patricia Roc. It opens with a scene of Maddalena's (suggested) rape just before she leaves her convent school to marry a wealthy man chosen by her father. The story then flashes forward twenty years, to find Maddalena and her husband Giuseppe awaiting the arrival of their daughter who has just finished school in England. As the narrative unfolds we learn that Maddalena is unstable, given to moments of unaccountable panic and periodic disappearances. We follow her on one such disappearance and into her other life: here she is Rosanna, the lover of Nino (Stewart Granger), leader of a gang of small time criminals living in the poor and crowded, though picturesque, back alleys of Florence. Thus the audience is in a position of superior knowledge since neither the woman herself, nor either of her two 'families' knows that she has occupied two different persona during her adult life. Suspense is constructed as the two lives gradually converge through the interactions of Angela, Nino's brother Sandro, and an English painter, Jimmy, given to plain air sketching in the picturesque back alleys. The denouement, on carnival night in Florence, leads to Maddalena/Rosanna's death and the revelation of her history. The authoritative medical voice of the family doctor and



### Appendix 3.2: Sample films - synopses and character lists

MADONNA OF THE SEVEN MOONS UK 44

friend explains, for the family and for the audience, the medical condition which accounts for her history. Her mind had been split as the result of a shock during her childhood: only the audience has all the information and hence the details of her traumatic experience, information which is denied to Maddalena/Rosanna herself since she dies without conscious knowledge of the co-existence of her two selves.

In addition to this study of female sexuality which is offered through the woman's story there is also considerable emphasis on different relationships between women - particularly between the mother and daughter, Maddalena and Angela. The film suggests that the daughter's successful reconciliation of different aspects of her own personality, so tragically separated in the mother's case, is a consequence of the healthier social environment of the 'new' world. Music, dancing, dress and jewellery are used in various ways to symbolise the old and new understandings of 'woman' within the context of religion and the family, and in terms of the power relations implicit in the politics of gender.

Thus the film explores the position of women, frequently defined as mysterious and/or inadequate, drawing on psychiatric discourse for explanations. Yet there is also a subtext running through the film which offers a position from which to criticise this discourse - always defined as a male one. This subtext is located in the utterances, and more often the 'looks' of minor and subordinate female characters who are privileged in the film image at moments where they offer access to it: the subtext is in this way offered as a 'feminine' voice.

Differences in the perception of events, and the institutionalised differences in sexuality and power between male and female discourses which follow, are clearly evident in this film. The dominance of a male discourse with its consequent marginalisation of the feminine is articulated to the audience in the narrative's structure as well as in the contours of the melodrama.

#### Female characters in order of appearance, character groups

1	Maddalena as a child	1
2	Pupils at the convent school	4
3	Nun at the school	4
4	Reverend Mother at the school	3
5	Two nuns at the Convent hospital	4
6	Angela Labardi	2
7	Women on the steps of the Cannes hotel	4
8	Millie Fitch	3

**Appendix 3.2: Sample films - synopses and character lists**  
**MADONNA OF THE SEVEN MOONS UK 44**

9	Tessa, the Labardi housekeeper	3
10	Model showing dresses at the couturier, Rome	4
11	Saleswoman attending Maddalena at the couturier	4
12	Mrs Fitch	3
13	Two salesgirls attending Mrs Fitch at the couturier	4
14	Dancers at the restaurant where Angela dines with Evelyn	4
15	Nesta	3
16	Uniformed maids at Angela's birthday party	4
17	Guests at Angela's birthday party	4
18	Well dressed women in Florence streets	4
19	Women in the poor quarter of Florence	4
20	Mother Venucci	3
21	Victoria	3
22	Flower seller in Florence square	4
23	Fruitseller in Florence square	4
24	Diners in restaurant where Angela dines with Jimmy and Nesta	4
25	Mrs Brunswick	4
26	Old woman who looks piercingly at Angela when she is in the cafe of the Seven Moons with Sandro	4

**Male characters in order of appearance, character groups**

1	Peasant who rapes the schoolgirl Maddalena	4
2	Giuseppe Labardi	2
3	Evelyn	3
4	Sandro Venucci	3
5	Nino Venucci	2
6	Servant in the Labardi household	4
7	Dr Charles Ackroyd	3
8	Dancers in the restaurant where Evelyn and Angela dine	4
9	Jimmy, the English painter	3

**Appendix 3.2: Sample films - synopses and character lists**  
**MADONNA OF THE SEVEN MOONS UK 44**

10	Waiter at Angela's birthday party	4
11	Guests at Angela's birthday party	4
12	Ticket clerk at Rome railway station	4
13	Passers-by on the streets of Florence	4
14	Passers-by in the poor quarter of Florence	4
15	Man speaking to Jimmy in the poor quarter of Florence	4
16	Members of Nino's gang	4
17	Scorpy, a member of Nino's gang	3
18	Mr B. the jeweller in Florence	4
19	Diners in the restaurant where Angela dines with Jimmy and Nesta	4
20	Priests in procession to the church, Florence	4
21	Priest giving the last rites to Maddalena/Rosanna	4

**PICCADILLY INCIDENT dir Wilcox UK 1945**

The film tells the story of the tragic love and marriage of Wren Diana Fraser (Anna Neagle) and Marine Alan Pearson (Michael Wilding). It is told in flashback from a point either late in, or just after the end of, the second world war, and covers a period of three or four years from the blitz of London in 1940. The hero is a member of the minor British aristocracy: this is made clear by his titled father, his lifestyle which involves a London flat and a country mansion both of which are staffed by resident servants. The heroine on the other hand is alone in the world apart from an aged aunt in Scotland whom we do not meet. Her mother had been a dancer and Diana herself is seen dancing the star part in a naval revue, early in the film: her behaviour and accent suggest that she is middle class. They meet in Piccadilly during an air raid, fall in love and marry within a few weeks. Diana receives service orders to go to Singapore, during the subsequent evacuation her ship is torpedoed and she is missing, presumed dead. The central part of the film cuts between her experience, shipwrecked on a tropical island from which, after more than a year, she and her fellows set sail again and are subsequently rescued, and that of the 'bereaved' Alan in the UK. He is devastated by the news of her death and is himself then badly wounded in action. During his recovery he meets an American servicewoman, Joan Draper. By the time Diana returns to England after three years absence Joan and Alan have been married for eighteen months and have a baby

### Appendix 3.2: Sample films - synopses and character lists

PICCADILLY INCIDENT UK 45

son.

The flashback which frames the narrative concerns the legitimacy of this baby: since his parents were not legally married at the time of his birth he cannot, as we learn at the end of the film, to the family title. Diana and Alan are reunited briefly in the last few scenes of the flashback, and she decides that she must give him up to Joan and the baby, attempting to persuade him that their own marriage had merely been a brief excitement 'fireworks which went up' and held no real meaning. The sacrifice this requires on her part is clear to the audience since we have been with her during her long ordeal at sea and on the island; we know that it was the thought of returning to Alan that had sustained her. During the conversation between them there is an air raid in which she receives fatal injuries, dying later in a hospital bed, holding Alan's hand. Thus the film neatly frames their story within the violence and tragedy of wartime disruption and ensures the survival of Alan's second and apparently happy marriage to the American, Joan.

Conflicts between love and duty, pleasure and obligation are played out against three backgrounds: the authority of the state exemplified by the courts and the services; the continuity of the family exemplified by the Pearsons in their aristocratic country mansion; and the isolated group surviving on the remote island by establishing and sustaining codes of solidarity, morality and authority.

#### Female characters in order of appearance, character groups

1	Diana Fraser	1
2	Mrs Milligan, firewatching on the roof of Pearson's London apartment	4
3	Crowd in Waterloo station	4
4	Uniformed Wren in railway carriage who greets Diana	4
5	Performers in the Revue for the Navy	4
6	Audience at the revue	4
7	Dancers accompanying Diana in her revue performance	4
8	Uniformed woman backstage who gives Diana a telephone message	4
9	Dancing couples in the London danceroom from where Alan makes his call	4
10	Virginia Pearson, Alan's sister	3
11	Dancers in London ballroom where Alan and Diana go dancing	4

**Appendix 3.2: Sample films - synopses and character lists**  
**PICCADILLY INCIDENT UK 45**

12	Diners in the restaurant where Alan and Diana lunch on their wedding day	4
13	Sally Benton	2
14	Wren radio operators in Singapore with Diana	4
15	Wren officer who gives embarkation instructions to Diana	4
16	Line of Wrens embarking at Singapore	4
17	Nurses in the hospital where Alan recovers from his injuries	4
18	Maid at the Pearson family's country house	3
19	Joan Draper	2
20	Uniformed US officer who takes care of Diana and Sally in New York while they await a flight to UK	4
21	Passengers at Waterloo station	4
22	Uniformed woman at Waterloo who helps Diana	4
23	Audience members at the services concert where Alan is playing the piano	4
24	Nurse with Diana at her deathbed	4

**Male characters in order of appearance, character groups**

1	Judge at the Old Bailey	3
2	Alan Pearson	1
3	Air raid warden near Piccadilly Circus	4
4	Jo, firewatcher on the roof of Pearson's London apartment	3
5	Uniformed man who joins Jo and Mrs Milligan firewatching	4
6	Crowds at Waterloo station	4
7	Old man in railway carriage which Diana gets into	4
8	Audience at Revue for the Navy	4
9	Orchestra at Revue	4
10	Uniformed sailor introducing Diana's performance	4
11	Dancing couples in the London danceroom from where Alan makes his call	4



**Appendix 3.2: Sample films - synopses and character lists**  
**PICCADILLY INCIDENT UK 45**

12	Bill, a Canadian sailor	2
13	Dancing couples in the London ballroom where Alan and Diana go dancing	4
14	Registrar who pronounces Alan and Diana 'man and wife'	4
15	Diners at the restaurant where Alan and Diana lunch on their wedding day	4
16	William, the waiter at the restaurant	4
17	Sir Charles Pearson, Alan's father	3
18	Officer asking radio operators for news, Singapore	4
19	Sailors moving baggage, Singapore	4
20	Two men in Whitehall office discussing Wren's (Diana) next of kin	4
21	Alan's superior officer outlining the Marine's operation	4
22	Junior officer who brings the news that Diana is missing	4
23	Sam, sailor shipwrecked with Diana	3
24	Nobby, sailor shipwrecked with Diana	4
25	Ginger, sailor shipwrecked with Diana	4
26	US soldiers picnicing outside the Pearson mansion's gates	4
27	US airmen who spot the castaways' boat in the ocean	4
28	US uniformed official who arranges transport to the UK for the shipwrecked group	4
29	Vicar at the christening of Alan junior	4
30	Alan Charles Pearson, Joan and Alan's baby	3
31	Harry Benton, Sally's husband	4
32	Passengers at Waterloo station	4
33	Air raid warden in London outside Alan's bombed out flat	4
34	Official at the law courts who calls Sir Charles	4
35	Audience at the concert where Alan plays the piano	4

THE SEVENTH VEIL dir Compton Bennett UK 1945

Contemporary London is the location for this 'psychological' study of a young female concert pianist convinced that she will never play again, and her 'cure' by a psychiatrist using hypnosis in his investigation of the causes of her neurosis. The film opens with Francesca's (Ann Todd) attempted suicide and her subsequent treatment by Dr Larsen (Herbert Lom). In the course of their conversations - her 'treatment' sessions - her story is told via a series of flashbacks. Her emotional vulnerability is emphasised and various traumatic incidents recalled. A picture of the repressive relationship between Francesca and her guardian, Nicholas (James Mason), is built up through these flashbacks which emphasises her musical creativity but suggests that this outlet is a substitute for the human relationships which she has been denied. Her desperation, evident in the opening scene of the film, is accounted for and the last segment of the film moves the narrative forward to her cure which is defined by both her ability to play the piano once again and her acceptance of a relationship with Nicholas based on love rather than fear. This satisfactory resolution is achieved through the wisdom and perseverance of medical knowledge personified in Larsen and contrasted with the egocentricity of Francesca's lover, the painter Max Leyden, and the apparent misogyny of Nicholas. Thus various different masculine approaches to the mystery of femininity are played out over the problem posed by Francesca's neurosis and in its solution. Francesca's substitution of music for emotional maturity is, the film suggests, a consequence of her emotional deprivation: the question whether she will continue her career as a concert pianist once she has found love with Nicholas remains an open one since the final image gives the passionate embrace between the two in long shot, standing in front of the open piano. The narrative closure restores the piano to its place as an incidental prop in Francesca's life rather than the *raison d'être* it had so unsuitably become during the long years of her unhappiness. Thus the opposition between art (musical creativity) and life (heterosexual love) is reinforced and the artist defined, in the terms of the late nineteenth century, as a tragic outsider. Francesca's cure literally obliterates the piano in the final image of the film. We have the superior knowledge of medical science to thank for the cure. Early in the film the medical proposition is offered by Larsen to his colleagues:

The human mind is like Salome with her seven veils  
With a lover she will take off four or five or even six,  
never the seventh. Under hypnosis, down comes the  
seventh veil.

Science can uncover even the mysteries of the (female) human mind.

**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEVENTH VEIL UK 45**

Female characters in order of appearance, character groups

1	Francesca Cunningham	1
2	Nurse	4
3	Susan, Francesca's schoolfriend	3
4	Teacher who punishes Francesca at school	4
5	Florence, Francesca's dead mother; not seen but referred to	3
6	Nicholas' mother, seen only in her portrait	3
7	Fellow students in Francesca's music class	4
8	Audience at concerts Francesca attends as a student	4
9	Audience at the puppet show Francesca visits with Peter	4
10	Diners in the restaurant where Francesca and Nicholas dine	4
11	Dancers in the nightclub where Francesca and Nicholas dance	4
12	Dressmaker fitting Francesca's dress before her first concert	4
13	Dressmaker fitting Francesca's dress in Copenhagen	4
14	Woman with a pram walking past the Albert Memorial	4
15	Francesca's dresser at her Albert Hall concert	4
16	Dancers at Peter's club	4
17	Maid at Max Leyden's house	4
18	Acrobat/dancer rehearsing at Peter's club	4

Male characters in order of appearance, character groups

1	Policeman who sees Francesca's suicide attempt	4
2	Dr Larsen	2
3	Dr Larsen's colleague	4
4	Dr Larsen's colleague	4
5	Examiner at Francesca's piano exam	4
6	Nicholas	1



**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEVENTH VEIL UK 45**

7	Parker, Nicholas' manservant	3
8	James, Nicholas' manservant	3
9	Fellow students in Francesca's music class	4
10	Audience at concerts that Francesca attends as a student	4
11	Peter	2
12	Audience at the puppet show Francesca attends with Peter	4
13	Diners in the restaurant where Francesca and Peter dine	4
14	Waiter in the nightclub where Francesca and Peter dance	4
15	Dancers in the nightclub where Francesca and Peter dance	4
16	Members of the orchestra with whom Francesca plays	4
17	Susan's husband	4
18	Conductor at Francesca's Albert Hall concert	4
19	Dancers in Peter's club	4
20	Members of Peter's band	4
21	Max Leyden	3

**THE WICKED LADY dir Leslie Arliss UK 1945**

The film is set in seventeenth century England amongst the seventeenth century equivalent of the middle class. The narrative chronicles the misdeeds and eventual downfall of Barbara (Margaret Lockwood), the wicked lady of the title, whose wickedness is opposed to the goodness of her cousin and childhood friend Caroline (Patricia Roc). The opposition between the two women is constructed apropos their differing attitudes to marriage, men and the moral code in general. There is much discussion and exploration of the nature of love and its presence, or absence, in marriage. Barbara's self seeking opportunism is contrasted with Caroline's self denying fidelity: in a sense the pair can be understood as a representation of two faces of the same coin, Woman. Barbara steals Caroline's fiance, Ralph, and marries him; Caroline continues to run their household. Out of boredom Barbara embarks on a secret double life as a 'Highwayman' in partnership with the notorious Jerry Jackson (James Mason) who

**Appendix 3.2: Sample films - Synopses and character groups**  
**THE WICKED LADY UK 45**

becomes her lover. Jackson is satisfied with small scale hold-ups but Barbara, ever thirsty for new adventures, escalates the scale of their crimes until she murders the guard of a gold bullion consignment. This crime is discovered by Hogarth, an aged and obsessively religious manservant who undertakes to guard the secret and save Barbara's soul in return for her apparently abject contrition. Eventually she murders him too, but when she returns to the inn where she had habitually met Jackson she finds him with another woman. Fulfilling a threat she had made earlier, she betrays him to the authorities and he is arrested and condemned to be hung for the murder of the bullion guard. Caroline meanwhile has become engaged to the architect Kit, not knowing that he and Barbara had fallen in love at first sight when they met at the dance following Barbara's marriage to Ralph. The denouement involves Ralph, Caroline and Kit discovering that the four are inappropriately paired and resolving to rearrange themselves, but Barbara has set out to hold up Ralph's carriage and shoot him in order to free herself to marry Kit. On seeing Kit, unexpectedly, in the carriage with Ralph she hesitates and Kit shoots her, believing her to be a highwayman. Finally they all discover her crimes and she dies alone after a horrified Kit has backed away from her deathbed confession. The film closes as it had opened, with Ralph and Caroline looking forward to a life of happiness together.

**Female Characters in order of appearance, character groups**

1	Caroline	1
2	The Twins	3
3	The Twins	3
4	Cousin Agatha	3
5	Barbara	1
6	Aunt Beatrice, referred to in dialogue but not seen	4
7	Barbara's dead mother, referred to but not seen	4
8	Guests in the church at Barbara and Ralph's wedding	4
9	Guests at the dance for Barbara and Ralph's wedding	4
10	Henrietta, Ralph's sister	3
11	Bridesmaids preparing Barbara for the marriage bed	4
12	Maid in the linen room with Caroline	4

**Appendix 3.2: Sample films - Synopses and character groups**  
**THE WICKED LADY UK 45**

13	Innkeeper's wife at the Leaping Stag	4
14	Middle-aged victim of highway robbery whose earrings are pulled off	4
15	Young victim of highway robbery who is kissed by Jerry Jackson, slapped by Barbara	4
16	Ned Cottrell's wife	4
17	Guests at the Cottrell christening	4
18	Maids at the Skelton family service	4
19	Crowd on the frozen Thames	4
20	Chestnut seller on the frozen Thames	4
21	Orange seller on the frozen Thames	4
22	Mrs Munts aka Mrs Price, proprietress of dress shop, who procures poison for Barbara	4
23	Customers in Mrs Munts' dress shop	4
24	Woman in bed with Jerry Jackson at the Leaping Stag	4
25	Crowd at the gallows when Jackson is hung	4

**Male characters in order of appearance, character groups**

1	Ralph Skelton	2
2	Uncle Martin	3
3	Guests at Barbara's and Ralph's wedding	4
4	Kit, the architect	3
5	Priest officiating at the wedding	4
6	Guests at the dance for Barbara's and Ralph's wedding	4
7	Kingsclere, Ralph's brother in law	3
8	Men accompanying Ralph to the door of the bridal chamber	4
9	Hogarth	3
10	Henrietta's coachman	4
11	Captain Jerry Jackson	2
12	Coachman, victim of highway robbery	4
13	Innkeeper at the Leaping Stag	4

**Appendix 3.2: Sample films - Synopses and character groups**  
**THE WICKED LADY UK 45**

14	Local landowners at the meeting Ralph calls to discuss the highwayman	4
15	Guests at the Cottrell christening	4
16	Ned Cottrell	3
17	Ned Cottrell's colleague on the bullion coach	4
18	Guards on the bullion coach	4
19	Crowd on the frozen Thames	4
20	Barkers for the cockfight on the frozen Thames	4
21	Doctor attending Barbara after Hogarth's death	4
22	Coachman driving Barbara in London	4
23	Priest at the gallows where Jackson is hung	4
24	Man checking gallows rope	4
25	Group of men, Kit's friends, at the gallows brawl	4
26	Messenger bringing news that Jackson may not be dead	4

**THE DAM BUSTERS dir Michael Anderson UK 1955**

The film recounts the details of a celebrated incident from the second world war in which the Ruhr dams were breached using a specially invented bouncing bomb. The action takes place during the year between Spring 1942 and May 1943, beginning with the inventor, Barnes Wallis' (Michael Redgrave) conception of the idea and ending with the successful completion of the bombing mission announced in the BBC news' definitive public account of the operation.

The major part of the narrative is taken up with various forms of struggle: that of the inventor in perfecting his idea and overcoming Whitehall inertia in getting it developed; that of training the specially formed squadron of experienced fighter pilots in the particular and dangerous flight techniques required for the mission; and that of the bombing run itself. Here the struggle is a straightforward one against the obstacle of the enemy defences.

Thus imagination and faith (Barnes Wallis), courage and skill (Gibson and the squadron) and perseverance against odds which often seem insurmountable are offered as the combination of qualities required for a successful outcome. There are various asides in the representation of these differing endeavours which locate the narrative securely in the UK of the mid fifties. These special qualities of the heroic figures of world war two are borrowed, as it were, to substantiate a mythic view of Britishness which, with historical hindsight, seems to have been particularly dominant

**Appendix 3.2: Sample films - synopses and character lists**  
**THE DAM BUSTERS UK 55**

during the 1950s. The meritocratic ideal (cf. among others, Bernard Miles 1951 film, Chance of a Lifetime) is assumed in the mutual understanding and respect suggested between the two central characters Barnes Wallis and Squadron Commander Gibson (Richard Todd). These men are each exceptional in their chosen fields and recognise each other as such. They exemplify the premise of meritocracy, that innate ability will eventually overcome any odds.

Barnes Wallis' obstacles are the stifling inertia of bureaucracy represented by a rather clichéd Whitehall administration. Gibson's are the limits of skill and the properties of matter: the bomb will only work if dropped from exactly the right height at the right speed and distance from the objective, the wall of the dam. Thus we can understand Gibson's struggle as being with the physical environment and Wallis' with the social one. The narrative is rather more subtle than this schematic summary suggests since Wallace also deals with the physical world in the sense that it is his mathematical researches which produce the bomb, and Gibson deals with the social world in his selection and training of the squadron and in his nurture and care of the crews. Yet neither mathematics, for Wallis, nor command, for Gibson, are constructed in the narrative as problematic.

The film opens with Wallis' domestic surroundings - his family friend the doctor, his wife, his children. The almost total absence of female characters is a striking feature of this film: Wallis' wife is the only female character with any appreciable narrative function and this is, arguably, of rather less importance than that of Gibson's dog Nigger (renamed Tiger for the American audience). We meet Nigger before Gibson himself as the latter emerges from his plane after what was supposed to be his last tour of duty before a well-earned vacation in Cornwall.

Apart from the central thesis of the film which entails the representation of a specific historical incident in terms of a view of social endeavour current in the mid fifties, and from which female participation is spectacularly absent, there are one or two other observations of interest.

There is reference to the dominant presence of Americans in the UK:

Can you walk straight into shows these days?  
You can't get into the stalls 'cos of the Americans,  
but...

and a nod in the direction of the wartime contribution of Commonwealth forces as well as US Allies in the scene where Gibson and his senior officer are selecting the pilots who will form the squadron:

Gibson: Australian - Knight; McC...? New  
Zealander?  
Whitworth: American. Glorious blond. Used to be a



**Appendix 3.2: Sample films - synopses and character lists**  
**THE DAM BUSTERS UK 55**

Coney Island beach guard.  
 You musn't forget the English.

Thus the contribution of the rest of the Anglo Saxon world community is acknowledged but in terms of the whole film it is marginalised just as much as women are. Finally the exclusively middle class style, taste and habits of the major protagonists must be noted. The middle class reigns supreme in this film aided by the immaculate class hierarchy maintained within the RAF: what is interesting is that the relatively few other locations - the Whitehall corridors and offices, and the various experimental stations where Wallis is shown developing and perfecting his idea - are offered as places in which a similarly hierarchical social order obtains. This pervasiveness of assumptions about class, gender and nationality is somewhat paradoxical given the film's thesis concerning merit and innate ability.

The film is also paradoxical in its construction of the character Barnes Wallis, the most complex and interesting of the characters, whose unworldliness and naivete is repeatedly emphasised: it is almost suggested to be a consequence of his exceptional brilliance and perseverance. The audience is invited, in various key scenes, to be alternately sympathetic to and dismissive of his apparently simplistic approach to the problems inherent in translating pure research into practical advantage.

Female characters in order of appearance, character groups

1	Maddy and Elizabeth, Barnes Wallis' daughters	4
2	Barnes Wallis' wife	3
3	Woman in Whitehall corridor	4
4	Researcher at Teddington testing tank	4
5	Chorus line at London show	4
6	Singer at London show	4
7	Woman in poultry farmer's cottage	4
8	Waitress serving coffee in RAF Mess hall	4
9	Waitress serving bacon and eggs in RAF Mess hall	4
10	Uniformed WAF officer serving coffee in London Operations room	4
11	Waitress serving coffee in RAF Mess hall after the bombing run	4

Male characters in order of appearance, character groups

**Appendix 3.2: Sample films - synopses and character lists**  
**THE DAM BUSTERS UK 55**

1	Doctor, friend of Barnes Wallis	4
2	Barnes Wallis	1
3	Barnes Wallis' two sons	4
4	Uniformed men in Whitehall corridor	4
5	Chairman of Whitehall research committee	4
6	Members of Whitehall research committee	4
7	Barnes Wallis' assistants at the scale model demonstration	4
8	Barnes Wallis' assistants at the Teddington testing tank	4
9	Head of the Teddington research laboratory	4
10	Ministry official	4
11	Wellington pilot in first experimental bomb drop	4
12	Barnes Wallis' friend at the airfield	4
13	RAF officer at the Commander in Chief's office	4
14	Air Chief Marshal Sir Arthur T. Harris, RAF C in C	3
15	Bomber pilots at the briefing session for the raid on Essen	4
16	Senior RAF officers with C in C Harris	4
17	Squadron Leader Gibson	1
18	AOC	4
19	Junior officer at AOC's office	4
20	Group Captain Whitworth	3
21	Trevor, one of Gibson's crew	3
22	Gibson's orderly	4
23	Gibson's crew	4
24	Squadron pilots in Gibson's special squadron, all named and accorded numerous close ups during the bombing raid but nevertheless offered as a group rather than as a number of discrete individuals	3
25	Waiters in the RAF Mess bar	4
26	Men with Gibson watching the arrival of the special fleet of Lancaster bombers	4

**Appendix 3.2: Sample films - synopses and character lists**  
**THE DAM BUSTERS UK 55**

27	Spotlight operator at the London theatre	4
28	Poultry farmer	4
29	Guards on the gate of the RAF bomb testing site	4
30	Guard outside the squadron briefing session	4
31	Mechanics preparing planes	4
32	RAF men speaking to Gibson's dog, Nigger	4
33	Cosby, a guard at the RAF base gates	4
34	Orderly bringing laundry to the RAF pilots' rooms	4
35	Radio operator at London operations room	4
36	Men trapped in flooded German power station.	

**DOCTOR AT SEA** dir Ralph Thomas UK 1956

This film is the second in the cycle of 'Doctor' films in which Dirk Bogarde plays the central character, Dr Simon Sparrow. The story opens with Simon's voice over describing his experience as a junior partner in general practice, moving quickly to his decision to avoid the unwelcome advances of the senior partner's bespectacled and 'healthy' (a euphemism in this film for 'unattractive') daughter, by going to sea as ship's doctor.

The narrative chronicles the voyage of the SS Lotus to and from an unspecified foreign port. The period is contemporary though the diegetic construction of chronological time and geographical space is minimal. The ship's voyage and the young doctor's initiation into seafaring life between them form the pretext for a loosely connected series of 'music hall' jokes.

These jokes, which read like a series of set pieces, fall into four main categories: those concerning medical practice and terminology; those concerning life at sea and its hazards; those concerning the British vs the Foreign; and, not least, those concerning women. Underlying the comic intentions of the film is an excessive attention to class position, British chauvinism and extreme sexism, and yet the stereotypical representations - particularly those concerned with women and foreigners - are so pointedly performed that the audience is invariably invited to laugh at as well as with the male British protagonist.

Women are variously objectified: they are likened to animals

Come on then - family model  
 Catch her when she barks.

to food



**Appendix 3.2: Sample films - synopses and character lists**  
**DOCTOR AT SEA UK 56**

I say, what a dish  
Let's move in, she may have some friends.

and always assumed to be troublesome

They say that worse things can happen at sea, but what could be worse than being landed with Wendy. The Lotus had one great advantage. She carried no passengers - and that meant no women.

What sent you to sea?  
Wine, women or crime?

Wives and waves don't mix old boy

in the disruptions they provoke. Yet marriage is characterised as an almost inevitable condition for professional advancement:

Time you thought about getting married dear boy. Patients prefer married doctors, they feel safer.

Steamship lines do like their Commodores to be married. It seems to make them more stable.

The resolution of the narrative, such as it is, does seem to give the last laugh to the women as Miss Mallet (Brenda de Banzie), daughter of the steamship line's chairman, prepares to nurse the formidable Captain Hogg (James Robertson Justice) now safely immobilised with his leg in plaster:

Capt Hogg: How long do you suppose it'll be?  
Miss Mallet: Oh, for about another forty years or so I expect. Now Wentworth, take your medicine like a good boy or I shall tell Daddy.

Yet this couple, Miss Mallet and Captain Hogg, as their names suggest, are both exaggerated comical types rather than believable characters. Miss Mallet is a middle-aged woman, opposed in the narrative to the young, beautiful and desirable Helene Colbert (Brigitte Bardot). Her inappropriate attitude to seamanship

Captain Beamish didn't have nearly such a pretty bridge as you do, Captain. You know, it would be rather nice if you had some ivy in pots, sort of trailing over everything, wouldn't it?

and her inappropriately girlish references to 'Daddy' thinly veil a determination which in the end proves to be stronger even than that of the violent and misogynist Captain Hogg:

I don't approve of women. They're unseamanlike and

**Appendix 3.2: Sample films - synopses and character lists**  
**DOCTOR AT SEA UK 56**

unnecessary.

since she implicitly wins - or at least captures - him in the end. What is of interest to the female reader of this film, if she has not walked out or switched off during the first few minutes, is the course of the relationship between the young and handsome doctor and the young and beautiful cabaret artist. We should note that the audience has been encouraged to empathise with the realism of Simon's approach to gender politics when, early in the narrative, he responds to the Captain's diatribe against women:

But surely Sir, Even a seaman has to get launched somehow.

For the voice of reason then, insofar as it appears in the film, women are necessary for ultimate stability (=marriage) and as mothers. However this monogamous stability is to be deferred for as long as possible. Despite his intentions to avoid the disruptive influence of women by going to sea, and to ignore their presence in port, Simon eventually succumbs to Helene's attraction when she is a passenger for the return voyage. Yet when, near the end of the film, he asks her to go with him on the ship's next voyage to Rio she refuses:

Helene: I don't think I'd make a very good Doctor's wife.

Simon: No - and I wouldn't be very good in cabaret.

This exchange seems to validate their professional personae equally despite the fact that the film subsequently has it both ways by ending on an embrace between the two as Simon brings her the telegram offering her a job in Rio. Both these characters however, Miss Mallet and Helene Colbert, are only of interest insofar as they present obstacles to the male protagonists. The only character with whom the audience is invited to empathise, to whose point of view we are offered access, is Simon Sparrow: he has the opening narration and the position of reason distinguished from the extremity and absurdity of all other characters in the film, except for his eventual partner, Helene.

Despite the ambiguities of the various and more or less successful comic moments in the film, however, in the end we have here a representation of a male world irredeemably steeped in 'traditional' class and gender values in which the only discernible movement is in the direction of a general levelling out of these hierarchies. There is a general 'democratisation' in which humour is to be had from debunking the social elite of the medical profession as much as from debunking the hidebound solidarity of the working class, exemplified in the seamen whose delegation finally accepts Simon after he has successfully performed an appendectomy on one of their number.

**Appendix 3.2: Sample films - synopses and character lists**  
**DOCTOR AT SEA UK 56**

The film lacks any humanity in its characterisations, wringing more or less predictable laughs out of a number of commonplace experiences from seasickness to seduction, yet making no attempt to construct any sympathy in the audience for its characters beyond the schematic figure of the young doctor played by the enormously popular star Dirk Bogarde.

Female characters in order of appearance, character groups

1	Wendy Thomas the Doctor's daughter	3
2	Wendy's mother	4
3	Rosie Jenkins, the ship's cook's wife, not seen	4
4	Crowd at Bellos docks	4
5	Woman in a red dress aboard the ship at Bellos	4
6	Woman on board ship at Bellos	4
7	Rosita	4
8	Miss Mallet	3
9	Helene Colbert	3
10	Guests in Bellos night club	4
11	Pianist in Bellos night club	4
12	Blonde diner in Bellos night club	4
13	Woman in Bellos night club	4
14	Women in Bellos dive/brothel	4
15	Woman in blue dress in Bellos dive/brothel	4
16	Woman with Third Officer Trail at ship's dance	4
17	Second woman with Third Officer Trail at ship's dance	4
18	Dancing couples at ship's dance	4

Male characters in order of appearance, character groups

1	Dr Simon Sparrow	1
2	Undertaker, driver of the Rolls Royce	4
3	Dr George Thomas, GP	4
4	Tractor driver at the docks	4
5	Policeman at the docks	4

**Appendix 3.2: Sample films - synopses and character lists**  
**DOCTOR AT SEA UK 56**

6	Mr Hornbeam, the ship's Mate	4
7	Mr Archer, the Second Officer	3
8	Mr Wimble, the Chief Steward	4
9	Mr Trail, the Third Officer	3
10	Mr Fellows, the apprentice	4
11	Easter, steward to the doctor	3
12	Two seamen loading supplies	4
13	Ship's butcher	4
14	Two seamen	4
15	Captain Wentworth Hogg	3
16	Man on shore casting off ship's rope	4
17	Mr Jenkins, the ship's cook	4
18	Stoker Wilson	4
19	Jimmy the carpenter	4
20	Old bearded seaman	4
21	Crowd at Bellos docks	4
22	Old Harry	4
23	Sword swallower at Bellos docks	4
24	Captain Straker	4
25	Two policemen at Bellos docks	4
26	Captain Beamish	4
27	Officer on SS Violet	4
28	Sir Arthur Mallet, chairman of the Fathom Line, not seen but referred to in conversation	4
29	Band in the Bellos night club	4
30	Guests in the Bellos night club	4
31	Diner in the Bellos night club	4
32	Colonel Ferello, Chief of Police at Bellos	4
33	Passer by in Bellos street at night	4
34	Waiter in Bellos restaurant	4
35	Bouncer in Bellos restaurant	4

**Appendix 3.2: Sample films - synopses and character lists**  
**DOCTOR AT SEA UK 56**

36	Chef in Bellos restaurant	4
----	---------------------------	---

EAST OF EDEN dir Kazan US 1955

The film is set during a few months before and after America entered the first world war in 1917. The narrative concerns the Trask family, Adam and his two sons Aaron and Caleb; the biblical reference of the title is developed in the opposition proposed between the two youths. Yet while plot events centre round the efforts of the confused and disturbed adolescent Cal (James Dean) to discover himself and to win his father's love, Cal's story is also suggested as a metaphor for the process of self discovery of the nation as a whole - that is America in the early twentieth century. This is the time, historically, when the economic bases for American dominance over the 'free' world were being laid, when British hegemony in world trade was successfully challenged by the United States. The relevance of this self assessment to post world war two, post McCarthy America is clear: an exploration of the question 'what is America?' being discreetly positioned in the distant past of nearly half a century ago. Hence the constant preoccupation, in the film, with definitions of good and evil, with law and convention, and hence also the dominant preoccupation of the film - the morality of money and profit - since US hegemony in the 1950s was based, precisely, on the concept of the free market. Cal and Aaron, twin sons of Adam Trask, must find their place in the world. Aaron is 'good'; loved by Adam and also by Abra whom he expects to marry as soon as he is through with 'that darn school'. As his distress at the immorality of war indicates, he is in many ways a replica of Adam. Cal, on the other hand, defines himself and is defined by both Adam and Aaron at different points in the film as 'bad'. Yet Cal's point of view is privileged in the plot's unfolding, and the audience is invited to sympathise with him. Thus the simple and old fashioned - the old American way - understanding of good and bad (right and wrong) is problematised and the audience is offered a more pragmatically based understanding of the opposition good:bad. The theme of this opposition, given principally through the device of the twin boys, is announced in an opening credit which locates the action in the twin towns of Monterey and Salinas, separated by the 'dark and brooding Santa Lucia mountains' which 'stand like a wall' between them.

It is Cal who bridges the gap between Monterey and Salinas. His curiosity leads him to Monterey where he discovers his mother, now the owner of a thriving bar/brothel 'on the outskirts of town' simply known as 'Kate's place'. His desire to please his father is demonstrated in his efforts with the



**Appendix 3.2: Sample films - synopses and character lists**  
**EAST OF EDEN US 55**

lettuce harvest: finally he constructs a connection between his mother's world of business and knowing 'what people are really like, what they want' and his father's idealism, his wanting to do 'some little thing for humanity'. Adam's venture into refrigeration fails and his money is lost. Cal borrows \$5000 from Kate and invests, with the help of local businessman Will Hamilton, in bean futures. War breaks out and the price of beans rises, making a handsome profit on Cal's investment. But Cal's offering is refused by Adam, firmly entrenched in the biblical values of nineteenth century ranchers' America:

I'd be happy if you'd give me something, well, something honest and human and good, like your brother's given me. If you want to give me a present Give me a good life That's something I could value.

This rejection leads directly to the denouement: Cal forces his brother to confront reality in the form of their mother, Kate, and this experience so disturbs Aaron that he gets drunk, tears up the town, and finally enlists. When this news reaches Adam he rushes to the troop train where the sight of the drunken Aaron, smashing his head through the train window and laughing maniacally as the train pulls out, precipitates Adam's stroke. Finally, thanks to the intervention of Abra, Adam makes his peace with Cal and the film ends in a high angle medium long shot of Cal seated by his father's bed. He is loved by Abra, loved by Adam and now he can enter into the world of modern America as a man.

In this conclusion to the narrative Aaron's moral rectitude and idealistic intransigence is revealed to be inadequate: faced with the unexpected and unacceptable in the form of his mother he goes beserk, joins up, and disappears from the story. Cal's desperate need to understand himself, to order his confusion from within, as it were, leads him to take a pragmatic approach to events. It is this pragmatic attention, the narrative closure suggests, that is appropriate to modern American society.

**Female characters in order of appearance, character groups**

1	Women and girls on the outskirts of Monterey	4
2	Kate	2
3	People in the street, Monterey town centre	4
4	Sally	4
5	Two women watching Kate as she leaves the bank	4
6	Anna, the maid at Kate's place	4
7	Abra	2

**Appendix 3.2: Sample films - synopses and character lists**  
**EAST OF EDEN US 55**

8	Maid/housekeeper at the Trask house	4
9	Women in the bar at Kate's place	4
10	Women and girls at the lettuce harvest	4
11	Mexican girl at the lettuce harvest	4
12	Abra's dead mother, not seen	4
13	Abra's stepmother, not seen but referred to in conversation	4
14	Crowds at the railroad station	4
15	Participants and observers at the war parade	4
16	Bereaved woman crossing the street	4
17	Girl calling to Cal at the bean field	4
18	Short fat old lady at the fair	4
19	Crowds at the fair	4
20	Woman with a telegram about her son's death	4
21	Crowd at the brawl	4
22	Mrs Olbrecht	4
23	Nurse attending Adam	4

**Male characters in order of appearance, character group**

1	Men and boys on the outskirts of Monterey	4
2	Cal Trask	1
3	Men in the street, Monterey town centre	4
4	Two bank clerks, Monterey bank	4
5	Men mending fishing nets outside Monterey	4
6	Joe, the bouncer at Kate's place	3
7	Aaron Trask	2
8	Adam Trask	2
9	Will Hamilton	3
10	Mr Olbrecht, German shoemaker	3
11	Drunk leaving Kate's place	4
12	Men in the bar at Kate's place	4
13	Negro bartender	4

**Appendix 3.2: Sample films - synopses and character lists**  
**EAST OF EDEN US 55**

14	Sam the Sheriff	4
15	Two drunks in the Monterey jail	4
16	Men and boys at the lettuce harvest	4
17	Three coalmen passing by the lettuce harvest	4
18	Abra's father, not seen but referred to in conversation	4
19	Two men loading lettuce onto railroad cars	4
20	Crowd at the railroad station	4
21	Band playing as the train pulls out	4
22	Mechanic explaining automobile to the Trask family	4
23	Men in the keep fit class	4
24	Doorman at the keep fit class	4
25	Instructor and pianist on stage in the keep fit class	4
26	Participants and observers at the war parade	4
27	Uniformed army officer leading new recruits	4
28	Procession of new recruits	4
29	Old men watching new recruits	4
30	Mexican farmer and boys at the bean field	4
31	Uniformed man accosting Abra at the fair	4
32	Crowds at the fair	4
33	Men discussing Germans, at the fair	4
34	Crowd at the brawl	4
35	Mr Olbrecht's father	4
36	Farmer and his son asking Adam about the draft	4
37	Doctor attending Adam	4

**REACH FOR THE SKY dir Lewis Gilbert UK 1956**

This film offers a detailed study of a segment from the life of Douglas Bader (Kenneth More), opening with his arrival in September 1928 at RAF Cranwell as a trainee pilot, and closing with his triumphal flight over London in May 1945 to commemorate the fifth anniversary of the Battle of Britain in



**Appendix 3.2: Sample films - synopses and character lists**  
**REACH FOR THE SKY UK 56**

which he had distinguished himself as one of 'the few' in Churchill's celebrated phrase. The climactic action sequences of this battle follow a series of slow pans around close up shots of pilots' faces as they listen to Churchill's exhortatory radio speech announcing the forthcoming battle and ending on the stirring 'finest hour' phrase.

The Battle of Britain is about to begin. Upon this battle depends the survival of Christian civilisation. The whole fury and might of the enemy must very soon be turned on us. Hitler knows that he will have to break us in these islands or lose the war. If we succeed all Europe will be free. But if we fail then the whole world, including the United States, including all that we have known and cared for, will sink into the abyss of a new dark age. Let us therefore brace ourselves, and so bear ourselves that if the British Empire and its Commonwealth last for a thousand years men will still say 'This was their finest hour'.

The positioning of this famous speech in the narrative invites an understanding of Bader's career and, more significantly, his personality, as exemplary of all the qualities Churchill called for in the ideal patriot of the war period. The events of Bader's career thus become symbolic of the national struggle and eventual victory: Germany threatens the 'abyss of a new dark age' and this, through the film's construction, is equivalent to the two catastrophes which threaten a 'dark age' in Bader's own life.

The film begins with his early career in the RAF, detailing his exceptional abilities as a sportsman and his mischievous teasing of authority. Yet as Bader leaves his Commander's office after a reprimand for 'schoolboy' behaviour, the camera stays on the Commander's face and the audience's understanding of the reprimand is modified by the senior officer's indulgent smile. Perhaps we are to understand that Bader's inappropriate and irrepressible 'boyishness' is not as unacceptable as the bureaucratic procedures of the service institutions are bound to suggest. Bader's success as an RAF Flight Lieutenant is brought to an abrupt halt in the film's first 'punctuation': that is his crash while showing off with low flying aerobatics and the consequent loss of both his legs.

The segment of the narrative which follows details his harrowing struggle, first for survival, then to become mobile again using artificial limbs. His goal is to rejoin the airforce and fly again. This ambition is shattered with the film's second punctuation when, having overcome his severe physical disabilities through his enormous reserves of courage and perseverance, he is still grounded since

Unfortunately we can't pass you fit for flying because there's nothing in the regulations which covers your case.

### **Appendix 3.2: Sample films - synopses and character lists**

REACH FOR THE SKY UK 56

Here he confronts a more difficult obstacle since it is one which is outside his control: that is the weight of tradition and convention embodied in the regulations which govern what may or may not be permitted, and take account only of what has already been imagined. The unimaginable is not provided for. Bader leaves the RAF and takes a city office job: he leaves 'the few' and becomes one of the many who are signified by a close up of a hat stand bearing many identical bowler hats and resembling some perfectly ordered tree grown in the imagination of a Magritte. He takes up golf, marries Thelma (Muriel Pavlow) and becomes, for a while, a 'pipe and fireside man' until this state of affairs, clearly unsatisfactory for Bader though not, it is suggested, for Thelma, is disrupted by the outbreak of the second world war. This disruption signals a disruption in the regulations too: national survival requires that the unimaginable be now not only contemplated but acted upon, and a cut from a high angle shot of 'the many' heading for the air raid shelters takes us to Bader back with the few at the RAF. This time he is passed as fit to fly and the second half of the film documents his distinguished career from the evacuation of Dunkirk to the Battle of Britain in which all his qualities of daring, courage, perseverance and impatience with bureaucratic authority now come into their own. Bader's arrogant self assertiveness of which we have, by now, witnessed many examples in his dealings with inferiors in both civilian and service life, which is an attribute of his class position, is vindicated in his heroic contribution to the Allied victory. Thus, implicitly, the film allows the values of the middle class male to be responsible, via the equation with Churchill's speech, for the successful outcome of the war. The film is littered with emblematic statements supporting this reading. The romance of masculinity is articulated by Bader's friend and the narrator of the film, John Sanderson, in his summary of their position at the opening of the narrative:

Two young men for whom living meant flying.

The famous British stiff upper lip is frequently in evidence, for example in Bader's remark to his surgeon after Sanderson has broken the news that both his legs have been amputated:

I gather you've done quite a job on me, Sir.

Superiority of the individual in conflict with convention and tradition is asserted by Bader in many disputes over regulations as, for example:

Oh blast the book. There's a war on isn't there?

Thus Bader's arrogance is justified by his exceptional skill and courage. We can all aspire - urged by the national super hero Churchill - to emulate 'the few'; that is if we are

**Appendix 3.2: Sample films - synopses and character lists**  
REACH FOR THE SKY UK 56

white, middle class and male. If not we can pray for, work for and fight for the survival of this group, like the nurses do, or we can wait, worry and care for them, as Thelma does.

Female characters in order of appearance, character groups

1	Spectators at the Cranwell cricket match	4
2	Sally	3
3	Couples at the Kenley Mess dance	4
4	Nurses accompanying Bader's stretcher	4
5	Sister at first hospital	3
6	Nurse in Surgeon's office	4
7	Operating theatre staff	4
8	Bader's mother	4
9	Nurses attending Bader after his operation	4
10	Nurse Brace	3
11	Nurses at the convalescent home	4
12	Ladies at the tea rooms	4
13	Thelma Edwards	2
14	Waitresses at the tea rooms	4
15	Couples at the restaurant where Thelma and Bader dine	4
16	Secretary working with Bader in City office	4
17	People entering the air raid shelter	4
18	Women in the Mess bar listening to Churchill's speech	4
19	Guests at the Mess party	4
20	Staff in the bomber command operations room	4
21	Lucille, maid in the French prisoners' hospital	4
22	Nurse in the French prisoners' hospital	4
23	Old woman, French resistance supporter	3
24	Crowd watching as Bader is taken away by the Germans after his recapture	4
25	London crowds cheering the declaration of peace	4

**Appendix 3.2: Sample films - synopses and character lists**  
**REACH FOR THE SKY UK 56**

**Male characters in order of appearance, character groups**

1	Two pilots in a low flying plane	4
2	Douglas Bader	1
3	Gate guard at Cranwell	4
4	Parade of new recruits in civilian dress at Cranwell	4
5	Uniformed RAF officers at Cranwell	4
6	John Sanderson	3
7	Bader's flying instructor	3
8	RAF cadets on motor bike with Bader and Sanderson	4
9	Policeman	4
10	Officers at Cranwell	4
11	Air Vice Marshal Hanrahan	3
12	Pilot officers at Cranwell cricket match	4
13	Pilot officers at Kenley	4
14	Senior officer at Kenley	4
15	Couples at Kenley Mess dance	4
16	Two men at the flying club	3
17	Bader's host at the flying club	4
18	Mr Joyce the surgeon	3
19	Operating theatre staff	4
20	Bader's uncle	4
21	Patients at the convalescent home	4
22	Driver collecting Bader from the convalescent home	4
23	Patients at the RAF hospital	3
24	Guests at the tea rooms	4
25	Two assistants at the Roehampton limb centre	4
26	Specialist at the limb centre	3
27	Thelma's cousin	4
28	Orderly at the RAF hospital	4
29	Couples at the restaurant where Thelma and Bader dine	4

**Appendix 3.2: Sample films - synopses and character lists**  
**REACH FOR THE SKY UK 56**

30	Thelma's father, not seen but referred to in conversation	4
31	Bates, Bader's batman	4
32	Blake, clerical assistant at Wing Commander Hargreaves' office	3
33	Junior RAF officer at Wing Commander Hargreaves' office	4
34	Wing Commander Hargreaves	4
35	City suited men in civilian office	4
36	Golfers playing with Bader	4
37	News vendor	4
38	People entering air raid shelter	4
39	Men in RAF office at the start of WW2	4
40	RAF doctor checking Bader's fitness	3
41	Bader's orderly, wartime	4
42	Pilots in the evacuation of Dunkirk	4
43	Canadian fighter pilots	4
44	RAF officer Peter	4
45	Stan Turner	3
46	RAF supplies officer	4
47	Bader's senior officer at Squadron 242 base	4
48	Commander in Chief, RAF	4
49	C in C aides	4
50	People listening to Churchill's speech in the Mess bar	4
51	Senior officer in fighter command, Woody	3
52	Guests at the Mess tea party	4
53	Staff in bomber command operations room	4
54	German pilots in the Battle of Britain	4
55	Orderly at Bader's promotion posting	4
56	German soldiers capturing Bader as his parachute lands	4
57	Prisoners in hospital, France	4



**Appendix 3.2: Sample films - synopses and character lists**  
**REACH FOR THE SKY UK 56**

58	Doctor in prison hospital, France	4
59	German soldier guarding prison hospital ward	4
60	Gilbert, French resistance fighter who meets Bader	4
61	German patrol in the French streets at night	4
62	Old man, French resistance fighter	4
63	German patrol which recaptures Bader	4
64	Crowd watching as Germans take Bader away after his recapture	4
65	German officers in POW camp, Germany	4
66	US soldiers liberating Colditz POW camp	4
67	Crowd watching peace declaration, London	4

**REBEL WITHOUT A CAUSE** dir Nicholas Ray US 1956

Set in contemporary USA, the film explores the problems encountered by the hero, Jim Stark (James Dean) in his passage from adolescence to manhood, the major part of the narrative taking place within a twenty four hour period. This major theme is summarised in the visual and symbolic contrast between the opening and closing shots of the film. In the opening shot an extreme low angle close up shows us the adolescent Jim sprawled drunk on a city street at night, cuddling with one hand a child's toy found among the litter while, like an infant in a crib, he sucks the thumb of his other hand. The final shot contrasts in every way: it is an extreme high angle long shot, symmetrically composed and showing the facade and forecourt of the Observatory in daylight. An adult male carrying a briefcase walks towards the central door which he reaches as the end title comes up. It is unclear who the man is, and in any case it is unimportant since his simple presence references the adult world and its access to knowledge and power and understanding of the secrets of the universe contained in the observatory. The transition from confused and chaotic adolescence to ordered and controlled manhood, chronicled in the film and epitomised in this contrast, is played out against the background of Jim's relationship with his parents and his struggle to establish contact with his peer group in the town to which his family has recently moved. The confusions of adolescence are explored in detail through the characters of Jim, Judy (Natalie Wood) and Plato (Sal Mineo). The film implicitly proposes that it is parental inadequacy that is responsible for the unacceptable and ultimately, in Plato's case, tragic behaviour of the young. Jim needs his father to be strong; Judy needs her father's affection; Plato simply needs a father: yet the audience is also frequently invited to

**Appendix 3.2: Sample films - synopses and character lists**  
**REBEL WITHOUT A CAUSE US 56**

empathise, if not to sympathise, with the pragmatic decisions these particular parents make. Jim's idealism is criticised by his father, yet in the end it is Jim's insistence that 'we are all involved' which allows him to act decisively, thus to become 'a man' in his terms.

The narrative opens with the drunken Jim being brought into the police station: Judy is there and so is Plato. We witness each of their interviews and are thus privy to their points of view before their interactions with each other which constitute the main body of the narrative. We are also offered a view of the operations of the State, in this case exemplified by the juvenile division of the police force, as an essential mediator between the inadequate parents and uncontrollable adolescents who between them constitute American society.

From this preamble the film cuts to the beginning of Jim's first day at his new school which, via the observatory lecture and the knife fight, leads to the fatal 'chicken run' in the evening of the same day. Following Buzz's death Jim, Judy and Plato hide in the deserted mansion where they are eventually found by the gang and then by the police. The narrative climaxes with the chase through the undergrowth and the tragic and unnecessary shooting of Plato in front of the observatory.

Apart from the important opening scenes in the police station there are three main locations, each of which is shot in a different style and each of which signifies different aspects of the dilemma confronting Jim - and adolescents in general. In the Observatory the incomprehensible vastness of the universe is presented in a light show to a student audience apparently impressed, despite themselves, by the solemnity of the concept; it is in this location too that, later, the final resolution of Jim's character takes place in the closing scene when he disarms Plato. Much of the lecture scene is shot in extreme high or low angle shots, the lighting effects of the show being used to blur the student audience into an homogenous mass. Secondly there are the domestic interiors: these are mainly in Jim's family home, with a few scenes in the homes of Judy and of Plato. These scenes - particularly those in the Stark household - are almost exclusively given in a series of mid shots and close ups which constantly emphasise the claustrophobic, hemmed in isolation of the teenage protagonists. Jim is frequently presented in extreme close up, head bent or cut by the frame as though he cannot be fitted within the confines of his parents' domesticity. The cramped framing, the close up shooting and the very slow or very fast pans which, however, are also always limited in extent by the domestic scale of the space and which seem to duplicate the flick of an eye or the sudden turn of the head, have the effect of binding the audience in to the conflicts portrayed, emphasising the collective responsibility for social well being which Jim is seeking and from which his parents are constantly trying to defend themselves. Thus a

**Appendix 3.2: Sample films - synopses and character lists**  
REBEL WITHOUT A CAUSE US 56

major theme concerns the proper balance between pragmatism and idealism played out in the conflict between the individual and the collective: this balance, the film suggests, is a fundamental constituent of the adulthood to which Jim aspires.

Finally the third location is the abandoned mansion. Here, like the scenes in the observatory but unlike the evenly lit domestic interiors, the lighting is dark and much of the action is shot in extremely high or low angles, often in long or medium long shot. Whereas in the domestic interiors Jim seems barely to fit into the room or the frame, in the mansion scenes there is plenty of space. Room for Jim, Judy and Plato to play 'house' like children, and room for the genuine terror of the chase when the gang catch up with them. In this spacious and abandoned house (the past, or the future?) Jim and Judy, it is implied, discover an adult sexuality expressed in the terms of this film as 'love' and this discovery appears to resolve satisfactorily the unbearable loneliness which had previously led to their delinquent behaviour. Unfortunately there is no room in the real couple they form for Plato, nicknamed, as the negress housekeeper has told the police interviewer, for the Greek philosopher of the ideal: Plato has to die. He does so as a direct consequence of the fear and confusion prevalent in the adult community: it is his recognition of this unpalatable truth that finally makes a man of Jim.

Through a study of the difficult moment in parenting when children are no longer childlike, the film, very largely by means of the highly choreographed camera positions and movements, insists on a consideration of the individual's articulation of the real:ideal negotiations which underlay all social interaction.

Female characters in order of appearance, character groups

1	Girls in the police station	4
2	Judy	2
3	Uniformed nurse in the police station	4
4	Uniformed woman police officer	4
5	Plato's negress nurse/housekeeper	3
6	Jim's mother	3
7	Jim's grandmother	3
8	Plato's mother, not seen but referred to in conversation	4
9	Two little girls in the street with Judy's brother	4
10	Girl with a ponytail in the Wheels gang	4



**Appendix 3.2: Sample films - synopses and character lists**  
REBEL WITHOUT A CAUSE US 56

11	Girls in the street on the way to school	4
12	Students at Dawson's High School	4
13	Schoolteacher at the Observatory lecture	4
14	Judy's mother	3
15	Bertha, maid at Judy's house, not seen but referred to in dialogue	4
16	Girls at the chicken run	1

Male characters in order of appearance, character groups

1	Jim Stark	1
2	Two police officers bringing Jim to the police station	4
3	Police interviewer with Plato	4
4	Plato aka John Crawford	3
5	Police officer	4
6	Youth in police station	4
7	Ray Arthur, police interviewer	3
8	Two men, one a police officer, entering the police station	4
9	Frank Stark, Jim's father	2
10	Plato's father, Norman Crawford, not seen but referred to in conversations	4
11	Bo, Judy's younger brother	3
12	Boy on a bike in the street with Bo	4
13	Buzz	3
14	Crunch	3
15	Wheels gang member	4
16	Wheels gang member	4
17	Students at Dawson High School	4
18	Two boys raising the flag outside Dawson	4
19	Dr Minton, lecturer at the Observatory	4
20	Observatory guard	4
21	Judy's father	3

**Appendix 3.2: Sample films - synopses and character lists**  
REBEL WITHOUT A CAUSE US 56

22	Boys at the chicken run	4
23	Fathers of two of the Wheels gang members	4
24	Police officer at the station counter	4
25	Interviewee at the station counter	4
26	Police officer on patrol	4
27	Second police officer on patrol	4
28	Police officers at the observatory	4
29	Man with a briefcase entering the observatory	4

THE SEARCHERS dir John Ford US 1956

As the title implies this film tells the story of a kind of odyssey of the nineteenth century American West. The ostensible goal is to recover the only surviving daughter of a family massacred by 'a band of hostile Comanches'; but this search, like an odyssey, has more profound implications than the familial ties of one individual and indeed the real issue of the film is an exploration of the values of the newly formed United States, an exploration which will determine its future. Great emphasis is laid on the settlers' perseverance, on their selfless commitment to the stability of future generations, on their disparate backgrounds, and so on. The 'civilised' Americans (the future) are opposed to the 'savage' (uncivilised, childish, even inhuman) Indians who are invariably represented as simple, or barbaric, or both. Insofar as the Indians can be understood as, at best, in a pre-civilised state, they stand for the past. Like the hostile landscape they inhabit, they are a natural obstacle to be overcome before the country can become the 'fine place' Mrs Jorgensen expects.

As far as the protagonists are concerned the search is for the recovery of Debbie Edwards (Natalie Wood) captured when still a child by the Comanche band who murdered her parents, brother and sister. But for the audience the duration of the search which takes five years and occupies the entire length of the film, invites attention to the various different understandings of the reasons for the search among the different interest groups represented. Hence the narrative closure, the rescue of the now adult Debbie, implies more than a simple resolution of the enigma 'will they find her', since it also promises a reassessment of the rigid values of the past which have been explored in the course of the search. During the search, conducted by Debbie's uncle Ethan Edwards (John Wayne) and her adoptive brother Martin Pawley (Jeffrey Hunter), it becomes apparent that the young, mixed breed Marty values Debbie's survival above all whereas the older Ethan,

**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS US 56**

veteran of the civil war, is prepared to shoot her himself when he discovers that she has become one of the Comanche chief Scar's wives.

Marty:      What do you mean, you don't have any blood kin?  
              Why, Debbie's your blood kin.  
Ethan:      Not any more she aint. She's been living with a  
              Buck.

At the last minute Ethan has an unexplained change of heart, but the close proximity of this scene to the final one in which the Jorgensen family, now including Marty and Debbie, shut their door while Ethan remains outside, suggests that though Ethan may bow to the inevitability of the value structures of the new state, he cannot participate in them. Ethan's relation to the 'civilised' group of settlers can be understood as an inversion of Will Wright's 'exceptional' hero who must, typically, leave society and the law in order to perform his task and can only reenter at the end of the film when the threat, contest, search or whatever is resolved. Ethan on the other hand comes in, at the opening of the narrative, from three years of unexplained and possibly lawless wandering. We don't know what happens to him after the end, but he is clearly not with the settler group, not within society and the law as they are depicted in this film. Ethan and Marty's 'odyssey' involves much spectacular landscape, contact with various stereotypical inhabitants of the western genre such as the greedy trader Jim Futterman, the 'simple' Indians amongst whom Look lives, the US Cavalry, the devout Mexicans; classical suspense construction in the various encounters with their prey, the Nyoke Comanches: all serious stuff. But the film periodically cuts away to a parallel study of the domestic and community life of the 'Texicans' exemplified principally by the Jorgensen family. In these scenes the tone of the film is lighter and humour, almost comedy, characterises the various vignettes we are offered.

The film draws on two distinct generic categories, the western and the family melodrama, in its construction. The interaction between these two well established genres tends to reveal the differences between them and, implicitly, between the models they offer of American society. These are differences which cannot, in the end, be successfully resolved within the terms of the diegesis, hence the almost epistemological fracture at the point where Ethan rescues rather than shoots Debbie, near the end of the film. In the family melodrama segments of the narrative we have the Swedish Lars, the good-natured, easygoing settler; his thoughtful and sympathetic ex-schoolteacher wife who constitutes an important access point to the story for the audience; their daughter Laurie, headstrong and outspoken, waiting impatiently for Marty to abandon the search and marry her. There is also the near caricature figure of Charlie

**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS US 56**

McCorey with his broad Texan accent and his exaggeratedly country bumpkin ways. There is the reading of the letter, the wedding party, the fight between Marty and Charlie over Laurie. These 'domestic' interludes function in the narrative's unfolding as relief from the rigours of the protracted search: these two halves, as it were, of the story are linked in the figure of the Reverend Samuel Clayton. This is a key figure in which the contradictions between the old and the new, the military and the religious, the masculine and the ridiculous, are presented in uneasy and often comic coexistence. Rev. Clayton possesses a double authority in the community in that he is both the preacher, performer of baptism, wedding and funeral rites, and the Captain of the Texas Rangers. He fought in the Civil war for the Confederates, but unlike Ethan he accepted defeat and found a place in the new order of things which followed the Civil war. Unlike Ethan again, his character is firmly established as one operating 'within' society and the law, in the melodrama mode of the film, yet he is also offered, particularly in the final and successful assault on Scar's band, as an experienced and convincing inhabitant of the western generic mode. The distance between Clayton and Ethan, often a diametric opposition, is in this segment so narrowed that we are invited to view them, as they stand in close up on the bluff overlooking the Indian village which they are about to attack, visible in the far distance of the desert landscape, as equivalent if not equal. This harmony, however, is violently disrupted, in generic terms, in the resolution of the attack. Here we have the sombre suggestion of Ethan's barbaric scalping of the dead Scar juxtaposed with the comic scene of Clayton squatting with his trousers down while his men perform a minor operation on his backside, inadvertently stabbed by Lieutenant Greenhill (played by John Wayne's son) sabre. Throughout the film Clayton is offered as a comic opposite to the exceptionally independent and self sufficient Ethan, and in their first confrontation it is Clayton who is shown to have been in the wrong. In the denouement they act together, and he mediates between Ethan and Marty in the crucial question of Debbie's worth. Thus, despite often being a comic figure, he is also shown to be pragmatic in his ability to reevaluate his experience in the light of new situations. Though in the end the film appears to validate a pragmatic approach to events - when the door closes in the last scene Clayton is inside with the Jorgensens - it is unrelievedly racist in its visual representation of the white:indian opposition, and heavily patriarchal in its delineation of female characters. Whereas there is no respite from the film's racism, however, the question of its sexual politics is more complex. It is in the negotiation of the female characters that the fracture precipitated by the coexistence of two generic modes is most clearly evident. Women in this film are, to use Mulvey's phrase, 'bearers not makers of meaning' and yet since the scenes involving female characters

**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS US 56**

are largely to be found in the lighter parts of the film, in the comic interludes as it were, there are often opportunities for an ironic reading of the subservient position allotted to women. In addition to this the central importance of women to social stability is acknowledged, it is, after all, a woman who is the object of the search and it is her restoration to the family of settlers which marks the ending of the film. The problem of savagery versus civility, of inhumanity versus humanity, is articulated around the possession of a woman. When vengeance is discussed by the 'civilised' white protagonists it is in respect of women.

Marty: We go chargin' in, they'll kill her and you know it.  
Ethan: That's what I'm countin' on  
Marty: I know you are. Well it aint gonna be that way. She's alive and she's gonna stay alive.  
Ethan: Livin' with Comanches aint bein' alive.  
Marty: Better she's alive and livin' with Comanches than her brains bashed out.  
Clayton: Now son, I know this is a bitter thing to say but there's more at stake here than your sister.  
Ethan: There sure is. I'm gonna tell you somethin'. I didn't mean to speak of it but I'm goin' to tell you now. You remember that scalp strung on Scar's lance, long and wavy? It was your mother's.  
Marty: But that don't make no difference. That don't change nothin'.

Ethan assumes revenge, Marty questions it insofar as it privileges the dead over the living. Mrs Jorgensen, earlier in the film, takes a more radical position than Marty:

I know that Martha'd want you to take care of her boys as well as her girls and if the girls are dead - don't let the boys waste their lives in vengeance.

But we must note that the deaths of the male members of the Edwards family do not appear to come into the discussion: this is in marked contrast to the motive Scar gives for his savage attacks on the settlers which are in revenge for the deaths of his sons:

Two sons, killed by white men. For each son, I take many scalps.

Valuing and protecting women, then, is a 'civilised' trait; yet women are only human, hence worth valuing, if they are white.

US Officer: It's hard to believe they're white.



**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS** US 56

Ethan:                    They aint white, anymore. They're  
                              Comanches. Casualties.

There is a fundamental problem with this film's coherence, evidenced in its attempt to draw on the two very different generic categories, the western and the melodrama. What is the point of such an attempt, in the mid fifties? It seems that the answer to this question turns on the need to articulate the 'civilised' in terms which were of immediate relevance to contemporary American society. But the western convention of 'feminising' the non-white, savage, childlike - the uncultured, in short - in order to delineate the more clearly the culture of the male, white hero standing as he does for America and the future, works against the conventions of the family melodrama in which women are typically offered as the central stabilising force with the prerogative - albeit expressed in servile terms - of maintaining the fabric of civilisation. This generic difference accounts for the inconsistencies of the central characters Ethan and Debbie, though their inconsistencies cannot ever be reconciled within the terms offered in this film.

Female characters in order of appearance, character groups

1	Martha Edwards	3
2	Lucy Edwards	3
3	Debbie Edwards	2
4	Mourners at the Edwards funeral	4
5	Mrs Jorgensen	3
6	Laurie Jorgensen	2
7	Indian women in the camp where Ethan and Marty trade	4
8	Look aka Wild Goose Flying at Night aka Mrs Pawley	3
9	Indian women, captives escorted by the US Cavalry	4
10	Deranged young white woman in the US fort chapel	4
11	Older white woman in the US fort chapel	4
12	Two teenage girls, US fort chapel	4
13	Corpses of white women, US fort	4
14	Carmen in the Mexican bar	4
15	Mamacita, in the kitchen of the Mexican bar	4

**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS** US 56

16	Scar's wives (four including Debbie)	4
17	Guests at the Jorgensen wedding party	4

**Male characters in order of appearance, character groups**

1	Ethan Edwards	1
2	Aaron Edwards	3
3	Ben Edwards	4
4	Martin Pawley	2
5	Reverend Samuel Clayton	3
6	Lars Jorgensen	3
7	Mose Harper	3
8	Brad Jorgensen	3
9	Scar, Chief of the Nyoke Comanches	3
10	Mourners at the Edwards funeral	4
11	Indian corpse buried under a stone	4
12	Charlie McCorey	3
13	Nesbie	4
14	Comanches in Scar's band	4
15	Men in Futterman's trading post	4
16	Jim Futterman	3
17	Indians at the camp where Ethan and Marty trade	4
18	US Cavalry troop	4
19	Indian prisoners of the US Cavalry	4
20	US Cavalry officer in a bearskin hat	4
21	US Cavalry sergeant	3
22	Mexican barman	4
23	Emilio Fernandez de Siguerroa	3
24	Mexican in bar	4
25	Musicians at the Jorgensen wedding	4
26	Guests at the Jorgensen wedding party	4
27	Lieutenant Greenhill	3



**Appendix 3.2: Sample films - synopses and character lists**  
**THE SEARCHERS** US 56

28	US Cavalry officers from Col. Greenhill's company	4
29	Colonel Greenhill	4

**GOLDFINGER** dir Guy Hamilton UK 1964

This is the third film in the hugely successful James Bond series based on the novels of Ian Fleming. It is fantasy, spectacle and thriller. As fantasy it operates much like the classic fairy tale in which the essential nature of the characters is known to the audience in advance of the characters' engagement with any specific plot events. This information - the signifiers of the particular stereotype to be called upon - is communicated to the audience through the dress, deportment and/or location of the characters. There are few surprises here; audience pleasure derives not from the shock of the new but from the satisfaction to be had from watching the unfolding of the expected against a background of the spectacular. The spectacles offered are those of luxury living: the best hotel in Miami, the private Lockheed jet, the interior of the gold bullion vaults, and so on; of cars, planes and the latest applications of 'modern science' to gadgetry of various kinds from the industrial laser to the tranquilliser gun, from the sinister car crushing machine to the remote controlled death dealing gas canisters, not to mention Bond's Aston Martin with its plethora of hidden secrets diligently described to the audience before being shown, one by one, in use. Finally the representation of various sports is an important ingredient: here we have horses, golf, and various martial arts.

A relatively insubstantial and certainly unbelievable narrative thread binds these elements together to form a specialised type of thriller. The hero, James Bond (Sean Connery), is a British secret agent - no. 007. He is briefed to observe the activities of the arch villain, Auric Goldfinger, also British, whom the Bank of England know to be manipulating gold bullion reserves to the detriment of the British (and American) national holdings. If possible Bond is to produce evidence showing that Goldfinger is illegally exporting bullion, in order that the Bank of England may 'institute proceedings to recover the bulk of his holdings'. In the course of his assignment Bond is pitted against two adversaries: Goldfinger, who has exceptional wealth and the mind of a master criminal, and his 'valet' the Korean Oddjob who has exceptional strength. Mind and body are thus opposed to the single, also exceptional, figure of the hero who is also handsome, brave and courteous. Bond is captured and held prisoner by Goldfinger for most of the second half of the film but nevertheless succeeds in foiling, at the very last minute, Goldfinger's plan.

Operation Grandslam involves breaking into the gold bullion

**Appendix 3.2: Sample films - synopses and character lists**  
**GOLDFINGER UK 64**

vaults at Fort Knox where the entire US gold reserves are stored, in order to explode an atomic device supplied to Goldfinger by the Chinese government. As Bond recognised, this explosion would have two important consequences:

They get what they want, economic chaos in the West, and the value of your gold increases many times.

The US army is alerted just in time to avert this disaster and Bond is despatched by plane to the White House to receive the President's personal thanks. Goldfinger, however, had cunningly escaped from the fracas at Fort Knox and hijacked this plane, now piloted by his personal pilot Pussy Galore (Honor Blackman), whose last minute assistance to Bond, it is suggested, contributed to the successful outcome of his mission. Bond struggles with Goldfinger; Goldfinger's gun goes off and the plane depressurises. Goldfinger is sucked, delightfully, through the broken plane window screaming horribly while Pussy and Bond parachute to safety in a remote landscape where they hide, locked in an embrace, under their parachute while a USAF helicopter searches for them. The questions which constitute the film as a thriller are not about who did what and why, as in the conventional narrative structure of the thriller, but rather about how our hero will escape from the ever more desperate straits in which he finds himself, and which of his many exceptional attributes he will call on in the process. As the narrative unfolds, as its questions are variously posed and answered, other themes can be discerned. Abandoning the hermeneutics and turning instead to the operation of the semic and symbolic codes is likely to produce a richer analysis of this text. I do not propose to follow this path in any detail here, but merely to note for future reference certain recurrent issues which are worthy of further consideration. The film can be understood - indeed it is hard to avoid such an understanding - as a representation of an ideal of masculinity addressed principally to a male audience but with sufficiently varied attributes of the heroic ideal depicted to ensure considerable interest on the part of a female audience. Bond's image, at times, is offered in ways reminiscent of the conventional objectification of women on screen. He engages in plenty of swashbuckling action but he is also offered as a passive, immobile object for our gaze - most notably in the scene where he is spreadeagled, bound at his wrists and ankles, to the gold table in which the industrial laser cuts a line which, if continued, would bisect him neatly from crotch to scalp. The film is littered with phallic objects - the aforementioned laser being one amongst many examples. Guns are rarely absent from the screen; threatening, reassuring, subject to caresses as well as being offered in full performance, spurting fire and bullets. Cars, planes, trick devices of one kind and another are shot in low angle close ups barely justified by hermeneutic requirements and Bond's own car, the Aston Martin, is endowed with phallic

**Appendix 3.2: Sample films - synopses and character lists**  
**GOLDFINGER UK 64**

gadgetry to such a degree that the intention of an ironic excess on the part of the film's producers is hard to miss. Masculine potency is thus emphasised to the point where the film's fantasy is not only spectacular but also self conscious - a kind of pre-post-modern extravaganza. Various oppositions - activity and passivity, dominance and subjection, masculinity and femininity - are deployed with intriguing complexity and considerable wit around the film's representations of class, race and gender. The film, like many other fairy stories, is about sexuality (male) and power, and sometimes about the interactions between the two, though the latter is, I think, a minor element.

Female characters in order of appearance, character groups

	Pre-credit sequence: Guests/diners in the nightclub	
	Pre-credit sequence: Dancer in the nightclub	
	Credit sequence: golden girl	
	Credit sequence: girl embracing Bond in superimposition	
1	Blonde swimming underwater in Miami hotel pool	4
2	Skaters/dancers in Miami hotel	4
3	Sunbathers by the pool, Miami hotel	4
4	Dink, Bond's companion at the Miami poolside	4
5	Uniformed maid in Miami hotel corridor	4
6	Jill Masterson	3
7	Miss Money Penny	4
8	Air hostess on Bond's Geneva bound plane	4
9	Tilly Masterson	3
10	Children at the roadside, Switzerland	4
11	Old Swiss woman manning road barrier near Goldfinger's Swiss factory	4
12	Pussy Galore	3
13	Mylee	4
14	Sidney, Pussy's co-pilot on Goldfinger's plane	4
15	The champagne squad, pilots in Pussy's flying circus	4

**Appendix 3.2: Sample films - synopses and character lists**  
**GOLDFINGER UK 64**

Male characters in order of appearance, character groups

	Pre-credit sequence: James Bond	
	Pre-credit sequence: Two uniformed guards	
	Pre-credit sequence: Uniformed guard	
	Pre-credit sequence: Guests/diners in nightclub	
	Pre-credit sequence: Guest in the nightclub	
	Pre-credit sequence: Man at the bar of the nightclub who speaks to Bond after the explosion	
	Pre-credit sequence: Man who attacks Bond while he is with the dancer	
	Credit sequence: Goldfinger	
	Credit sequence: James Bond	
	Credit sequence: Two men in a car	
1	Man doing a high dive into the Miami pool	4
2	Felix Leiter	3
3	Skaters/dancers at the Miami hotel	4
4	Sunbathers at the poolside, Miami hotel	4
5	James Bond	1
6	Goldfinger	2
7	Mr Zimmer	4
8	President of the USA, not seen but referred to in conversation	4
9	Oddjob	2
10	M	4
11	Colonel Smithers of the Bank of England	4
12	Brunsdon, Col Smithers' butler	4
13	Men working in the British Secret Service depot	4
14	Q	4
15	Golfers	4
16	Blacking, steward at the golf club	4
17	Hawkins, Bond's caddy at the golf course	4
18	Airport official	4
19	Children by the roadside, Switzerland	4

**Appendix 3.2: Sample films - synopses and character lists**  
**GOLDFINGER UK 64**

20	Guards/technicians at Goldfinger's Swiss factory	4
21	Mr Ling	3
22	Man in Felix Leiter's office	4
23	Guards/technicians at Goldfinger's Kentucky stud farm	4
24	Jockeys/stablehands at the Kentucky stud farm	4
25	Felix Leiter's colleague	4
26	Gish, an assistant to Goldfinger	4
27	US gangsters	4
28	Mr Solo, a US gangster	3
29	US troops	4
30	Goldfinger's task force, Operation Grandslam	4
31	US army Brigadier	4
32	US scientist who defuses the atomic bomb	4
33	USAF personnel	4
34	Bound and gagged crew of Bond's USAF plane	4

**A HARD DAY'S NIGHT dir Richard Lester UK 1964**

This film, shot in black and white and set in contemporary UK, is essentially a vehicle for the hugely successful pop music group, the Beatles. In the course of delivering (in the days before pop videos) live action footage of the four stars the film also offers an acutely observed portrait of London in the early sixties. Much of it clearly entailed location shooting and there are various 'typical' scenes such as the interior of a pub, the exterior of a junk shop, the Thames towpath. The documentary mode is also suggested in the camera and lighting techniques used, familiar from British documentary itself as well as from current affairs programmes on contemporary television. A considerable amount of information is offered, between the lines as it were, about the preparation involved in a television show, and about twenty four hours in the life of a successful band. In this sense the film conforms to a familiar postwar strain in British film making where the expectation that a film should inform as well as entertain is satisfied. On the other hand many cinematic 'tricks' are employed: while this playfulness with the formal possibilities of film seems to be a hallmark of British cinema in the 1960s (cf, in this sample, Tom Jones) it is also reminiscent of much earlier forms of the absurd in cinema, recalling the work of



### **Appendix 3.2: Sample films - synopses and character lists**

**A HARD DAY'S NIGHT UK 64**

Melies (France) and Haqar (UK) in the pre first war period and later that of Mack Sennett or the Marx brothers in the US. Some of these are, no doubt, conscious references. Speeded up action, extreme camera angles and diegetically illogical editing (for instance the scene with John in the bath, or the fantasy performance in the guard's van of the train) are all employed in the service of the film's humour in addition to their inevitable function of drawing attention to the facts of performance and of cinematic artifice. The film, in effect, claims to have it both ways: it purveys both the voyeurist's intimate view of the popular heroes off stage (realism) and the technologically based fantasy allowing suspension of disbelief claimed by the fairy story (surrealism). The slapstick, zany humour of the film also recalls many quintessentially British precedents from the Goon Show of the 1950s and the contemporary Carry On films, to the nonsense poetry of Lear or the crude wit of the music halls. It is a film constructed, in fact, very much like a music hall or variety show. Within the rather tenuously observed logic of the narrative, which spans about twenty four hours, various set pieces are embedded in series, having no narrative connection with each other. Not only musical numbers and more or less choreographed performances but also one off jokes such as the repartee with the businessman on the train at the start of the film, or the vignette of the car thief near the end. Some of these set pieces, or gags, have a satirical edge to them, such as Ringo's po-faced close up shot of milk bottles in a crate, or George's encounter with Lionel, producer of the teenage TV show; some are, simply, absurd, such as Ringo's gallantry on the building site on laying his coat on a puddle for a woman to step on (the third puddle turns out to be a large hole into which she disappears like some jungle animal caught in a primitive trap).

The film opens with the four Beatles running to a station, presumably in Liverpool, hotly pursued by crowds of screaming fans. Various adventures take place on the train journey and in addition to the Beatles themselves we meet most of the other major characters - their manager Norman, their 'roadie' Shake, and Paul's grandfather played by Wilfrid Brambell, later of Steptoe fame. Once they arrive in London there is their escape from the station, an interlude in their hotel suite, and scenes in a disco and a gambling club, before their arrival the next day at a press reception at the television centre. Various rehearsals and delays ensue during which we follow individuals in quite irrelevant adventures before the final stage performance takes place in front of both a live audience and the TV cameras.

The representation of the Beatles' fans in the film is of particular interest, not least because we may assume that they were also the major audience to which the film was addressed. Here we have a film, then, which includes its putative audience in the pro-filmic event. This is a powerful way indeed of binding its cinema audience into the diegesis. These

### **Appendix 3.2: Sample films - synopses and character lists**

#### **A HARD DAY'S NIGHT UK 64**

fans are almost exclusively young teenage girls. We always see them in large groups or crowds, and the same range of camera techniques are used throughout the film in the frequent scenes involving fans. These are long shots of the crowd, fast pans, often hand held, shot in medium or medium close up; cut aways to close or extreme close up shots of individual faces. There is never any direct contact between the Beatles and their fans, and the Beatles' response to their pursuit is always shown to be one of good natured amusement. The chase in which they are the quarry is fun, never frightening, irritating or dangerous. When we see close ups of individual fans they are always shown in an emotionally extreme condition: ecstatically happy, sometimes crying, sometimes screaming hysterically. Often the camera will linger on a close up long enough for us to understand, through lip reading, that the name of one of the Beatles is being spoken over and over again. In general these scenes do not have synchronised sound; though we frequently hear the sound of screaming fans it is generally used separately from images of the same. In fact throughout the film there is a disjunction between image and sound: they are used in counterpoint, as it were, except in direct performance or in conversations between characters.

The representation of women in the film is extremely schematic, the very young female fans having by far the largest screen presence in terms of both their numbers and of the amount of screen time devoted to their images. They always recognise and invariably then pursue the Beatles. Other representations of women on screen fall into two distinct groups. These are, firstly, attractive young women in their early twenties who generally do not recognise the Beatles - such as the TV producer's secretary or the woman outside the junk shop. It is this group which the Beatles themselves pursue - albeit mildly. They take the make up technicians to the studio set, they are seen dancing in the disco with women in this age group. Secondly a very small number of much older women appear on screen. These are the elegant and bejewelled women in the gambling club, and the white coated canteen staff in the television centre. These older women not only do not recognise the Beatles when they see them - they do not even see them. The fans recognise and pursue the Beatles; the young women do not recognise them but are potentially susceptible to their charm on an individual basis; the older women ignore them completely. It is important to note that not one woman in any of these three categories is subject to any character development, not even the minimal amount required to allow them the function of motivating the narrative. All the women represented fall into character group 4, that is to say that they simply people the screen, furnish the diegesis.

Finally we should note that this imbalance in gender representation is accompanied by an emphasis on generation difference in which the address of the film is unequivocally



**Appendix 3.2: Sample films - synopses and character lists**  
**A HARD DAY'S NIGHT UK 64**

made to the younger generation. Any character much over 20 is liable to be the butt of both the film's humour and that of the Beatles themselves. The only possible exception to this is the character played by Wilfrid Brambell and this, it seems likely, is a consequence of Brambell's exquisite performance as well as of his character's definition as eccentric, anarchic and impossible. His behaviour allows the Beatles themselves to occupy the position of reasonableness and, by implication, to put the 'adults' of the film such as the businessman on the train, the police, the TV producers, even further beyond the pale.

**Female characters in order of appearance, character groups**

1	Crowd of young girls following the Beatles to Liverpool station	4
2	Women serving in station cafeteria	4
3	Couple in the restaurant car on the train	4
4	Schoolgirls on the train	4
5	Young woman with a lapdog on the train	4
6	Young blonde woman with Paul's Grandfather, on the train	4
7	Crowd of fans at the station, London	4
8	Young women dancing at the London disco	4
9	Women in the gambling club	4
10	Fans outside the Television Centre	4
11	Photographers and Journalists at the Press reception	4
12	Waitresses at the Press reception	4
13	Couple seated in the empty auditorium	4
14	Woman seated in the empty auditorium	4
15	Costumed women in the corridors of the Television Centre	4
16	Woman in a sweater talking to John Lennon in the corridors of the Television Centre	4
17	Secretary in the teenage TV show production office	4
18	Costumed women on the set of the light opera	4
19	Production assistant in the sound booth on the light opera set	4

**Appendix 3.2: Sample films - synopses and character lists**  
**A HARD DAY'S NIGHT UK 64**

20	Production assistant on the set of the Beatles concert	4
21	Make up technicians	4
22	Dancers on the Beatles' set	4
23	Diners in the canteen of the Television Centre	4
24	Servers in the Television Centre canteen	4
25	Two young girls chasing Ringo in the street	4
26	Young woman outside the junk shop	4
27	Woman behind the bar, London pub	4
28	Customer at the bar, London pub	4
29	Queue of fans outside the Television Centre theatre	4
30	Woman walking across the building site	4
31	Audience at the concert	4

**Male characters in order of appearance, character groups**

1	George Harrison	2
2	Ringo Starr	2
3	John Lennon	2
4	Paul McCartney	2
5	Crowd following the Beatles to the station, Liverpool	4
6	Norman, the Beatles' manager	2
7	Station porter, Liverpool	4
8	John McCartney, Paul's Grandfather	2
9	Shake, the Beatles' road manager	3
10	Middle aged man in the Beatles' train compartment	3
11	Couple in the restaurant car on the train	4
12	Steward on the train	4
13	Police at the London station	4
14	Waiter in the London hotel room	4
15	Dancers at the London disco	4

**Appendix 3.2: Sample films - synopses and character lists**  
**A HARD DAY'S NIGHT UK 64**

16	Men in the gambling club	4
17	Waiters in the gambling club	4
18	Croupiers in the gambling club	4
19	Doorman at the gambling club	4
20	Workman outside the Television Centre	4
21	Uniformed man at foyer desk, Television Centre	4
22	Two men greeting the Beatles in the foyer of the Television Centre	4
23	Photographers and journalists at the Press reception	4
24	Couple in the empty auditorium	4
25	Technicians and stagehands on the set of the Beatles' TV show	4
26	Producer, Beatles' TV show	3
27	Leslie Jackson (and his disappearing doves), Television Centre	4
28	Costumed men in the corridors of the Television Centre	4
29	Groundsman in the playing field outside the Television Centre	4
30	Tailor in the Beatles' dressing room	4
31	Lionel, producer of the teenage TV show	3
32	Lionel's three assistants	4
33	Costumed performers on the light opera set	4
34	Technicians in the sound booth of the light opera set	4
35	Porters in the corridors of the Television Centre	4
36	Dancer on the Beatles' set	4
37	Diners in the Television Centre canteen	4
38	Policeman in the street near the junk shop	4
39	Oarsmen rowing on the Thames	4
40	Charlie and his friends playing by the river	4
41	Men in the pub	4
42	Man at the market barrow	4

**Appendix 3.2: Sample films - synopses and character lists**  
**A HARD DAY'S NIGHT UK 64**

43	Policeman following and arresting Ringo	4
44	Policeman taking Grandfather to the police station	4
45	Workmen in the hole at the building site	4
46	Sergeant at the police station	4
47	Police attending the queue outside the Television Centre theatre	4
48	Three small boys at the queue outside the Television Centre theatre	4
49	Uniformed commissionaire at the theatre door	4
50	Car thief	4

**MARNIE dir Hitchcock US 1964**

This film is a thriller, set in contemporary USA. Its performances, locations, sets, editing and so on are exemplary in their service of the conventional thriller's project - to pose questions, in answering them to propose further questions and by these means to solicit ever more intense attention from the audience which is rewarded with conclusive answers in the final scene. Yet unlike the conventional thriller the mystery which absorbs us concerns neither who did it, nor how, but rather why. Alongside the ever increasing sense of urgency generated by the suspense construction then, are another set of concerns, the meanings of which extend far beyond the fictional world proposed here. The film offers a polemic on behalf of the discourses of psychiatry, demonstrating through its fictional account first the consequences and then the origins of a particular traumatic event. In the course of this polemic the meanings of various concepts central to the workings of the social order are put in question. Because of the masterful (I use the word advisedly) and sophisticated control of the cinematic medium the preferred reading implicit in the narrative closure is almost irresistible; yet the central importance of these problematic concepts for patriarchal hegemony requires our close attention to the minutiae of the representations constructed. This is perhaps a case in which we should pay attention to the theoretically questionable notion of the film's own unconscious - since it is here that we may find evidence of contemporary fears about the stability of patriarchal hegemony and the existing social order.

The struggle between the central characters Mark Rutland (Sean Connery) and Margaret 'Marnie' Edgar (Tippi Hedren) dominates the narrative. Crudely put, this is a struggle for power. Yet it is also a struggle over the meanings of power in its

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

multiple and varied guises. Sexual power, economic power; power based in social class; knowledge as power: all these are explored and the balance of power shifts between the two protagonists as the narrative unfolds. Related concepts such as the nature of love, of transgression, and of knowledge itself are inevitably subject to our scrutiny as a consequence of the film's focus on this struggle. We are skillfully led, via a series of epistemologically sound moves, to the position where, at the narrative's close, it is Mark's meanings that are validated, Marnie's that are shown to be unsound. Marnie's resistance, however, has allowed considerable scope to questions concerning the validity of Mark's meanings - in particular to the question of whose interests, in general social terms, are served by his meanings. Thus the relationship between epistemology and truth is revealed, the relativity of truth acknowledged despite the seamless resolution of the mystery.

The film opens with a close up shot of a bulging handbag carried firmly under the arm of a woman who walks away from camera, into frame, till we see that she is standing on a station platform. Then it cuts, abruptly, to a medium close up of a middle aged man speaking to camera:

Robbed! Cleaned out!

the discovered crime thus opens the film but there is no mystery about the identity of its perpetrator. We follow Marnie as she sheds her thief's persona, visits her horse, her mother, then sets off to do another 'job'. This time she takes a post in the firm of Rutlands, hired against the better judgement of the manager, Ward, on the direct instructions of the owner, Mark. Various details about Marnie are gradually revealed to Mark, and to the audience, not necessarily at the same time. She is fond of horses, knowledgeable about them and an accomplished rider; she is irrationally frightened by thunderstorms and by the colour red. Mark becomes more and more interested in Marnie, takes her to the races, and to meet his family which consists of his father and the young sister of his wife, who had died, tragically young, before the opening of the film. He falls in love with Marnie; at this point she performs her robbery and escapes, but he finds her at the stables where she keeps her horse. This is the first part of the film. Subsequently Mark marries Marnie, discovering on their honeymoon that she cannot bear to be 'handled', and sets out to discover why. Marnie has thus transgressed not only the legal codes through her robberies, but also the codes of gender politics through her rejection of her husband, Mark. She is a mystery to be solved, by Mark, through the application of his exceptional reserves of intelligence, perseverance and patience. His clues are Marnie's irrational fears and her recurrent nightmares. Eventually, with the aid of a private detective and through the interventions of his sister in law, Lil, who is jealous of



**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

Marnie, he discovers what he takes to be the 'truth' about the traumatic events of her childhood. He confronts Marnie with her mother and provokes sufficient reenactment (his physical struggle with Bernice during which Marnie regresses to a childish state) to allow Marnie to 'remember' that which she had repressed. In a series of short flashbacks intercut with this confrontation we, and Mark, learn the 'real' truth of the traumatic event. Marnie, the narrative closure suggests, is 'saved' by this memory: she freely chooses to 'have it all cleared up' (she will confess her crimes against the law) and she also chooses Mark (she will accept her husband). She chooses to grow up: this means that she will reject her mother's view of the social order

Decent women don't have need for any men

in favour of Mark's view

Oh Mark, I don't want to go to jail. I'd rather stay with you.

Mark and Marnie drive away from her mother's house to the sound of the children's chant which had accompanied her arrival there during the visit near the opening of the film:

Mother mother I am ill  
Call for the doctor on the hill  
Call for the doctor  
Call for the nurse  
Call for the lady with the alligator purse (etc)

The positioning of the audience urged through the text's construction is of particular interest in the way it orders the audience's understanding of the narrative's closure. We have two mysteries - or rather we have one mystery viewed from two different places. The two are Marnie's criminality and her sexuality; the one entails an explanation which will answer both, and this is what the film offers in the closing scene.

Bernice: And I promised God right there and then, if he'd let me keep you, and you not remember, I'd bring you up different from me. Decent.

Mark: Marnie - it's time to have a little compassion for yourself. When a child, a child of any age, Marnie, can't get love - Well it takes what it can get. Anyway it can get it. It's not so hard to understand.

In the first part of the film the audience has more knowledge than any of the protagonists. We know, unlike Mark, that 'Marion Holland' who robbed Strutt, is really Marnie; that she

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

is really blonde; that she has a horse in Virginia which she regularly visits and a mother in Baltimore to whom she sends money, and with whom she has a relationship that she herself experiences as problematic. We also know, unlike Marnie, that Rutlands is an important client of Strutt's; that Mark Rutland happened to call on Strutt just as the police were taking details of the robbery, and that 'Marion Holland' had been pointed out to him on an earlier visit. In this first part the thriller structure is being developed and the main enigmas proposed concern when and how Marnie will be caught. Her capture - for such it is acknowledged to be by both Marnie and Mark - is barely noticeable at first since as 'Mary Taylor' she inadvertently walks into the 'trap' of working for Mark, an amateur zoologist with an interest in the behaviour of predators, at Rutlands. However when she robs Rutlands Mark pursues and captures her. Both her criminality and her true identity are now in the open - at least between the two of them.

The second part of the film begins here: though the audience at this point knows more than either Mark or Marnie, Mark quickly increases the sum of his knowledge, and the major enigma shifts. Now the question is why Marnie is a criminal, why does she break the legal code and, as the film progresses, why also does she transgress the codes of gender politics.

Mark: Well have you always felt like this?  
Marnie: Always, yes.  
Mark: Why? What happened to you?  
Marnie: Happened? Nothing happened to me I just never wanted anybody to touch me.  
Mark: Have you ever tried to talk about it? To a doctor? Somebody who could help you?  
Marnie: No. Why should I? I didn't want to get married. It's degrading, its animal.

Why does she apparently experience no sexual desire? This is one of the moments when the film goes almost too far for its own good, as it were, where the utterances allowed to the protagonist constructed to appear lacking, injured, sick, as Marnie is, are excessive to the requirements of this construction.

Oh Men! You say 'no thanks' to one of them and bingo, You're a candidate for the funny farm. It would be hilarious if it weren't pathetic.

The film quickly pulls back from this potential abyss in its logic with the heavily emphasised and highly ambiguous scene of Marnie's possible rape by Mark, closely followed by her attempted suicide. This sequence of events had already been predicted by Marnie in an earlier outburst 'I can't stand it, I'll die. If you touch me again I'll die.' As this second part of the film proceeds the audience is more and more in the



**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

dark, Mark is now the keeper of the knowledge, and eventually it is he who will explain to the audience and to Marnie herself what the relation between her traumatic experience and its consequences actually is. His explanation exonerates Marnie and the audience is clearly expected, like the judiciary, to subscribe to both Mark's analysis and his exoneration of her.

The two parts of the film are distinguished by means of the film's address and the site of knowledge concerning the principal enigmas. The visual form of the film however is homogenous and consistent. In general colour, lighting and camera angles operate in the service of verisimilitude, though at various important moments in the narrative departure from the established norms serve to alert the audience to the particular narrative significance of an object or an event. Camera angles off the rectangular axis refer us to the precariousness of Marnie's mental state. The disposition of light and dark across the frame tends to indicate to the audience the relative clarity or obscurity of the characters on screen, not in the obvious sense of whether we can see them but rather, by extension, of whether they themselves can 'see' (understand) within the diegesis. Colour is generally muted - earth tones, neutral shades; thus the narrative significance of the colour red is emphasised by its violent contrast to the colour range to which our eyes have become accustomed. Additionally soft focus and a flood of red light across the screen each indicate stages in Marnie's (loss of) control over herself and/or events. The former, soft focus, indicates her vulnerability, her own sense of unease, while the latter, a flood of red light across the screen, signifies her regression into clinical trauma. Finally, in terms of the visual form of the film, I note the importance of symbols both to affirm the concerns of the film and as hermeneutic devices to guide the audience through the sequence of riddles posed in the narrative. There is much play with locks, keys, safes and drawers: clearly more than money is 'locked up' here. The condition of Marnie's hair - up or down, elaborately dressed or hanging loose - is an important indicator, like the lighting discussed above, of the degree to which we are to understand that she feels in control of herself or events around her. In more general terms weather conditions are used to indicate symbolically aspects of the narrative as it unfolds; for example the key moments in the audience's understanding of Marnie are presaged, like the traumatic event itself, by violent thunderstorms. Finally there are cutaway shots where objects display, by analogy, the plot development. An early example is the bowl of pecan nuts spilt on Bernice's kitchen floor (spilling the beans); another the tangle of branches, broken glass and shattered pre-Columbian artefacts when the storm bursts into Mark's office (the storm breaks); a later example is the juxtaposition in a close up high angle shot, in the same frame, of Marnie's head and the spiral end of the stair rail as she escapes, gun in hand, from Mark's

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

house after her ordeal at the hunt (convolution, her twisted mind).

Now in this study of a clinical trauma and its consequences we have a female patient, a male investigator. As Marnie herself points out, however, Mark too may be worth investigation:

I'm sick! Well take a look at yourself, Old Dear. If you're so hot to play mental health week, what about you? Talk about dream worlds! You've got a pathological fix on a woman who is not only an admitted criminal but who screams if you come near her. So what about your dreams, Daddy dear?

Though we are required in the end simply to take Mark on trust (unlike Marnie who must be explained) yet through his own utterances as well as the juxtapositions between him and other male characters we are allowed some insights into his sexuality, his desires. Mark is, in fact, offered as a model of an enlightened male, an early 'new man' as he suggests to Marnie:

Eventually you would have got caught by somebody, you're such a tempting little thing. Some other, er, sexual blackmailer would have got his hands on you. The chances of it being someone as permissive as me are pretty remote.

Mark claims to love Marnie, and her response

You don't love me. I'm just something you've - caught. You think I'm some kind of animal you've trapped.

allows questions about his 'love'. What is it, then? She's a 'tempting little thing', she appeals to his appetite. He agrees that he has tracked and trapped her, she is 'wild' like the jaguarandi, the South American jaguar Sophie he had trained to trust him; she is thus a challenge to the zoologist. She is a problem to be solved. She needs help. So can we say that Mark's 'love' consists in Marnie's unwitting appeal to his sexual appetite (temptation); to his intellect (challenged); to his emotions (her dependence)? Is Marnie right in her assertion that she is 'just something he's trapped'? The film allows this question to be asked though, not surprisingly, answers are not so easy. Yet there is no doubt that we are constantly invited to examine Mark and find him admirable. Compared to Strutt he is enlightened. Compared to his father he is responsible since, unlike his father who has 'never set foot in the place' he did not allow the family firm to go bankrupt, out of concern for its employees. Compared to his cousin Bob he is able to use and enjoy his money rather than be dominated by it. Above all it is suggested that he is supremely confident. He is at ease in the world - not only in the world of business but also,

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

significantly, in the world of science. Despite this intriguing glimpse of the possibilities of an interrogation of male sexuality and desire, however, the film shies away, substituting for this interrogation the simple and familiar opposition between the old and the new. Such recognitions as Mark is capable of making, then, of the inequities in gender politics can be ascribed to the discredited 'old' personified by Strutt and his ilk.

Sooner or later you'd have gone to jail, or been cornered in an office by some angry old bull of a businessman who was out to take what he figured was coming to him. You'd probably have got him and jail.

Yet it is also true that Mark himself won't take no for an answer, as his relentless pursuit of Marnie shows. The audience, as we have seen, is skillfully positioned in such a way that, within the terms of the diegesis at least, we must agree with Mark that Marnie is sick and therefore doesn't 'know her own mind'.

Marnie: Oh listen to me Mark. I'm not like other people. I know what I am.

Mark: I doubt that you do, Marnie.

Marnie: But I don't need your help.

Mark: I don't think you're capable of judging what you need, or from whom you need it.

For the female reader of the film this positioning is fraught with contradictions. By the final scene the patriarchal moral codes are unquestionably dominant as Mark censures Bernice for her life of prostitution and 'rescues' Marnie from the clutches of her mother. As Marnie kneels by her mother's chair, head on her mother's lap, a close up shot shows us Bernice's hand hovering over Marnie's hair, unable to touch it. It is Mark, gently lifting Marnie up and stroking her hair, who is able to offer Marnie the comforting she needs. It is Bernice's antipathy to men, we must conclude, that is responsible for Marnie's unacceptable rejection of them, a rejection made doubly inappropriate by the fact that she is desirable to men.

Aside from the classic patriarchal blaming of the mother implicit here, there is also evidence of another key concern of the film and that is the relation between knowledge and power. It is Bernice's wilful withholding of knowledge that has maimed Marnie; and it is Mark's insistence on uncovering the 'truth' which finally provokes Marnie's acceptance of the proposition that she is 'ill'. This entails not only acceptance of Mark as companion and protector but also an acceptance of the legal codes - she wants it 'all cleared up' by which we must understand that she will both confess her crimes and submit to psychiatric treatment. She will, in

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

short, cooperate in her rehabilitation. She will allow herself to be reformed in a mould acceptable to patriarchal order.

The preoccupation with the nature of power, knowledge, transgression and love which runs through this film, skilfully woven in the narrative resolution into a seamless whole can be understood, in more general terms, as equivalent to the opposition between matter and spirit so familiar in western thought. This opposition is visually summarised in the film in the recurrent images of light (spirit) and blood (matter): the blinding light of the thunderstorm illuminates Mark's and the audience's understanding as well as terrifying Marnie by referring to her repressed memories of the traumatic event. The flood of red which permeates the screen each time Marnie retreats into a clinically traumatised state is explained in the flashback scene at the end of the film: it is the profusely flowing blood of the white suited sailor after the child Marnie had beaten him over the head with the poker. It is Mark's love which will enable Marnie to negotiate these fundamental attributes of human consciousness - matter and spirit - in the future, and thus to be healed. But we must not forget that this cosmic 'truth', the dualism of matter and spirit, is wielded in this film in the service of patriarchy: in the end it is because Mark wants Marnie that therefore he is acting in her interests - he 'knows better' than she does. What she may want is of no interest since, as we have seen, she cannot know her own mind.

Female characters in order of appearance, character groups

1	Marnie, Margaret Edgar aka Mary Taylor, Marion Holland	1
2	Mr Strutt's secretary	4
3	Crowd at the station	4
4	Mrs Maitland, receptionist at the Red Fox Tavern	4
5	Children playing in Van Buren St. Baltimore	4
6	Jessie Cotton	3
7	Bernice Edgar	2
8	Mrs Cotton, not seen but referred to in conversation	4
9	Passers by outside Philadelphia station	4
10	Office staff at Rutlands	4
11	Susan Clayburn, secretary at Rutlands	3
12	Miss Blakely, candidate for the job at Rutlands	4
13	Lil Mannering	3

**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

14	Stella Rutland, Mark's dead wife, not seen but referred to in conversation	4
15	Spectators at the Atlantic City race track	4
16	Rita, night cleaner at Rutlands	4
17	Waitress in the diner	4
18	Customers in the diner	4
19	Elderly guest at the wedding	4
20	Diners on board ship	4
21	Passengers in the Ship's Bar	4
22	Guests at the Rutland dinner party	4
23	Mrs Strutt	4
24	Riders in the hunt	4
25	Mrs Turpin	4

**Male characters in order of appearance, character groups**

1	Mr Strutt	3
2	Police officers in Strutt's office	4
3	Mark Rutland	1
4	Uniformed hotel porter	4
5	Man in the hotel corridor (Hitchcock)	4
6	Crowd in the station	4
7	Driver for the Red Fox Tavern	4
8	Mr Garret	4
9	Stable staff at Garret's	4
10	Baltimore taxi driver	4
11	Children playing in Van Buren St. Baltimore	4
12	Mr Pemberton, Marnie's fictitious boss, not seen but referred to in conversation	4
13	Passers by at Philadelphia station	4
14	Porter at Philadelphia station	4
15	Office staff at Rutlands	4
16	Mr Ward	3



**Appendix 3.2: Sample films - synopses and character lists**  
**MARNIE US 64**

17	Jockeys at Atlantic City race track	4
18	Man who recognises Marnie at the track	3
19	Spectators, Atlantic City track	4
20	Waiter, Atlantic City track	4
21	Old Mr Rutland, Mark's father	3
22	Night porter at Rutlands	4
23	Customers in the diner	4
24	Bob, Mark's cousin	3
25	Dr Gillet	4
26	Diners on board ship	4
27	Passengers in the ship's bar	4
28	Mr Boyle, investigator, not seen but spoken to on the phone	4
29	Guests at the Rutland dinner party	4
30	Rutland manservant	4
31	Riders at the hunt	4
32	Sailor in the flashback sequence	3
33	Billy, Marnie's father, not seen but referred to in dialogue	4

**MARY POPPINS dir Robert Stevenson US 1965**

This is a musical, a fairy story which skilfully combines animation and live action in its construction of a rather Dickensian version of Edwardian London. Not only are there animation sequences but also other filmic devices are used which draw attention to the fact of celluloid such as speeded up action (the first nursery sequence), 'magic' tricks (such as popping through pavement pictures) and unlikely feats (such as the repeated scenes of narrowly averted disaster whenever Admiral Boom fires his cannon). Most important of all, in respect of the audience's continual awareness of the celluloid basis of the imagery, is the direct address to camera early in the film which acknowledges the audience and solicits its attention rather like a narrator in live theatre - in pantomime or music hall. In the opening scene Bert (Dick Van Dyke) looks directly at camera and greets 'us': 'Hello, it's you!' Later he tells Admiral Boom 'Got some parties here in tow what wants to see 'em' (the Banks family). Although the major domestic interior, the Banks' home at no. 17, Cherry Tree Lane, is both spatially and diegetically consistent, the

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

London in which this home is situated is not. Neither geography, weather nor time of day are logically coherent. The cherry trees are always in bloom; the city is always damp and foggy; it is nearly always evening in the park; the pavements are frequently wet and there are a remarkable number of sunsets. None of this impedes the flow of the narrative, however, since what we are offered is an idea of London, not a portrait of it. The proximity of the park, the zoo, and St Paul's Cathedral defies any interpretation based on experience of these places but nevertheless allows the various adventures of the central family to unfold as if in a series of story book illustrations. Like other films of the early sixties, then, the overall style and address of Mary Poppins invites the audience to share in a pleasurable complicity with its artifices; the emphasis on playfulness which is a central narrative element is extended to encompass the form of the film itself.

The film is ostensibly about the socialisation of children, interpreted through an implicitly child centred view of education. But although this is a major theme, it is used to interrogate the law of the father who must, for this reason, be understood to be the central character of the film. It is his equilibrium which is disrupted at the opening of the narrative; it is he who must revise his views on childcare; and it is his transformation which signals the resolution of the narrative and the close of the film. He is the only character, with the possible exception of the peripheral figure of the banker Mr Dawes, to experience change during the course of the film. There are, however, several other important characters: the ubiquitous Bert who begins as narrator, and proceeds to occupy a central position as the male partner to Mary Poppins herself - in this sense the couple function as an alternative, though temporary, set of parents to the two children Jane and Michael. Bert's other narrative function is to represent in summary form the 'cheerful cockney' which is just as important a signifier of London, it seems, as the dome of St Paul's, the red pillar box or the aerial view of bridges and spires wreathed in mist. To this end Bert appears in multiple guises - he is a one man band in the opening sequence, then a pavement artist, a chimney sweep and finally a seller of kites outside the park gates in the last scene of the film. The plot structure is fairly simple although it sustains a complex and intriguing set of moral explorations. The film opens with the departure of the Banks' nanny, Katie Nana; she is leaving because the children, 'the little beasts', have run away from her in the park for the fourth time in a week. We are thus introduced to the cook and the maid, Ellen, to Winifred Banks (Glynis Johns) the mother and to the father, George Banks (David Tomlinson), before meeting the children when they are brought home by the friendly neighbourhood police constable. We learn that this is the fourth nanny in six months, and George Banks consequently decides to make the next appointment himself:



### **Appendix 3.2: Sample films, synopses and character lists**

#### **MARY POPPINS US 65**

Choosing a nanny is an important and delicate task, it requires insight, a balanced judgement and an ability to read character. Under the circumstances I think it might be apropos to take it upon myself to select the next person.

The major theme of the film is offered at this point in the juxtaposition of George's and the children's differing requirements of a nanny. Mary Poppins (Julie Andrews) arrives the next morning having descended gently on a cloud to the front door of the Banks' home shortly after a fierce wind has blown away the long queue of hatchet faced would-be nannies waiting to be interviewed. She takes control of the interview with George, evidently a new experience for him, and installs herself with the children who are instantly captivated by her and her magical accessories.

The central section of the film chronicles various outings of Mary, Bert and the children in which the boundaries between fantasy and reality are delightfully blurred. The joie de vivre experienced by all members of the household is, however, interpreted by George as dangerous and disturbing chaos and he resolves to dismiss Mary. Naturally this proves impossible and instead he takes the children out himself, to visit the city bank where he works. Chaos really does ensue here as the children inadvertently provoke a run on the bank and in the pandemonium which follows flee in panic through the ill lit and threatening alleys of the city. Bert finds and returns the children and the final section of the film begins with the magical journey of Bert, Mary and the children over the chimney tops of London, the rooftop ballet of the chimney sweeps and the wild dance round the interior of the Banks' home which ends shortly after George's return. The remainder of the film is entirely concerned with George's transformation: first the dialogue with Bert, then the interview with the bankers, and finally the 'rebirth' of George, now joyous and dishevelled, in the kite flying sequence which closes the film. While the happy and united Banks family dance together down the sunny afternoon street to the park, Mary Poppins, alone in the nursery, packs her carpet bag and leaves the house as she arrived, flying over a panorama of spires, domes and chimneys bathed in an unexplained sunset glow.

The whole film is studded with songs which have a crucial narrative function. Their text delivers the utterance of a particular character and their melody subsequently stands as a referent for that character's experience or position, or for the state of mind/emotion summarised by the words of the song. Thus when George, in the final scene at the bank, sings snatches from 'A Spoonful of Sugar', which was Mary Poppins' first song, we are alerted to his understanding of Mary's approach to the children and, by implication, to life in general, to the future which the children represent. Or, similarly, when the melody of the chimney sweep's song 'Chim

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

Chiminee' occurs on the sound track as it does at various moments it serves to recall Bert's opening song in which he asserts the freedom 'I do what I like and I like what I do' which George (and the audience) is being invited to claim. The central character in the film, then, is being required to rethink his view of the world. What are the values he must discard, which must he adopt?

The film proposes, through George's experiences, an interesting set of oppositions in which fluidity, spontaneity and innocence are privileged at the expense of tradition, convention and discipline. Order gives way to chaos, logic gives way to magic, the material bows to the spiritual and the old must give way to the new. This development is summarised in the words of George's songs. His rather smug satisfaction is expressed in his opening song:

I feel a surge of deep satisfaction  
Much as a King astride his noble steed  
When I return from daily strife  
To hearth and wife  
How pleasant is the life I lead.  
etc.

But the audience is invited during the course of the narrative to perceive the discrepancy between George's satisfaction and the experience of those in his care. During the final section his despair is articulated:

A man has dreams of walking with giants  
To carve his niche in the edifice of time  
Before the mortar of his zeal  
has a chance to congeal  
The cup is dashed from his lips,  
the flame is snuffed and  
He's brought to rack and ruin in his prime.  
etc.

Here the preferred reading invites a critical evaluation of the ambition and historical self importance referred to in the words of the song while also, and rather subtly, accounting for George's reprehensible attitude to his offspring. Finally his acceptance of the film's preferred values is confirmed in the last song:

With twopence for paper and string  
You can have your own set of wings  
With your feet on the ground you're a bird in flight  
With your fist holding tight to the string of your kite  
Oh let's go fly a kite  
Up to the highest height  
etc.

in which risk, the unknown and unconstrained are valorised.

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

George is rewarded for his daring by the encounter with the bankers who, joyously flying their kites, not only reinstate him in the bank but make him a partner. He has taken his medicine and, like the children in the nursery, is now enabled to perceive that it tastes sweet. So the film encourages its audience to query conventional values, to explore the contemporary meanings of maturity, sanity and madness and to understand their relativity. As Mary Poppins tells us 'It all depends on your point of view. You see, in every job that must be done there is an element of fun...' It is not so much that Mary (and the film) urge irresponsibility but rather that they insist on a fresh and inventive approach to people and events, an approach relieved of the deadening weight of traditional rules. Mary 'brings chaos in her wake' but through it she and Bert provoke George into the recognition of both the fleeting nature of childhood and, more profoundly, of the value of childhood innocence and curiosity as a model for adult behaviour. This valorising of the young and the new is absolutely consistent with other popular films of the period. In addition there are numerous unmistakable references to the youth culture of the sixties with its emphasis on personal liberation, instant fulfilment and a kind of hedonism as the birthright of all who cared to claim it.

Running alongside the thematic preoccupations outlined above is another set of references, rather more problematic for a British audience. I have shown how London is represented through a series of symbols: looking at the film overall it is clear that an American concept of 'Britishness' is represented in a similarly schematic fashion. It is particularly interesting to note the preferred readings invited apropos the institutions selected to convey this 'Britishness'. They are either the subject of ridicule or they are located at the negative pole of oppositions suggested in the diegetic value structure. Thus the British navy is represented by the absurd Admiral Boom marooned in his rooftop ship's deck. The British banking system, so proudly announced by George is revealed, later in the film, to be hopelessly weighed down by senile and blinkered men dominated by the laughable visions of the British Imperial past. The British public school system is referred to rather more obliquely, but the reference is nevertheless clear in both George's requirements of a Nanny 'A British nanny must be a general' and in his ritual punishment at the bank. Here the emblems of George's position in the world of (British) men - his red carnation, his furled umbrella and his bowler hat - are ceremonially destroyed by the banker Dawes following his ancient father's instructions. The British system of class and domestic hierarchies, announced in George's opening song

It's grand to be an Englishman in 1910  
King Edward's on the throne, it's the age of men.  
I'm the lord of my castle, the sovereign, the liege  
I treat my subjects, servants, children, wife

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

with a firm but gentle hand,  
Noblesse oblige.

is revealed, as the narrative unfolds, to have little relevance to the actual behaviour and interdependence of the characters depicted. Winifred's involvement with the suffragette movement is depicted as a merely frivolous diversion. Despite her assertion

We are soldiers in petticoats  
Dauntless crusaders for women's votes  
Though we adore men individually  
We agree that as a group they're rather stupid

when her husband comes home she quickly removes her suffragette sash, telling her maid

Ellen, put these things away.  
You know how the cause infuriates Mr Banks.

And in the wild dance of the sweeps at the end of the film Winifred's cry of 'Votes for Women!' is equated with George's 'What's all this?' as the sweeps include both in their song, reducing them to meaningless repetition, mere rhythm in the dance:

Votes for women, step in time  
What's all this, step in time.

In the animated sequence fox hunting and horse racing are depicted, the fox hunting scene being particularly interesting for its implicit anti-Britishness. Bert, riding a merry go round horse, rescues the fox as it is about to be caught by the savage hounds. In a broad Irish accent the fox, now in safety on the back of Bert's horse, says 'Faith and begorrah! 'tis them redcoats again' referring not only to the red hunting jackets to be seen on the screen but also to both the American war of independence and the long standing conflict between Britain and Ireland. The implication is that the British (the hunters) are the aggressors, the enemy, and the fox (the Americans, the Irish) the valiant quarry who will eventually succeed/survive, having right on his side. Finally there is the fundamental level on which these various details of the film rest and in which its enormous popularity on both sides of the Atlantic is likely to have been based. This is the level of myth. George's transformation is achieved by the magical intervention of Mary Poppins. She is recognised by George as 'this person with chaos in her wake' and by the child, Jane, as 'wonderful'. She is the catalyst, the fairy godmother, the witch. She is the woman who makes things happen, and she operates outside the constraints of time and space. As Bert tells us at the opening of the film:

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

Can't put my finger on what lies in store  
 But I feel what's to happen all happened before.

We are in the realm of the eternal present of myth; in a cyclical, ahistorical timelessness in which the very concept of linear history is an impediment to understanding the ethical insights being offered. Not only do we have the magical figure of Mary Poppins herself, but also the chimney sweep, Bert. As Levi Strauss notes (Structural Anthropology 1968) soot and ashes are symbols in mythology of mediation/transformation between the material and the spiritual worlds. In myths and stories from many different cultures the symbol recurs. Cinderella is one example, the Ash boy of American legend is another. In both cases the personification of ashes, a 'good' but misunderstood individual, is subject eventually to magical transformation that is usually indicated via beauty, riches and happiness. Shaking hands with a sweep, this film tells us, will bring good luck; and so it does when George is not only transformed into a fun loving and attentive husband and father but is also made a partner in the bank. Thanks to Mary and Bert he is now 'beautiful', rich and happy. Though the film does not directly purvey any existing legends it draws on their structure. According to Levi Strauss it is in the relations between the characters and events of myths that meaning resides. This film clearly offers a variant of the many tales which deal with man's negotiation of the material and the spiritual in the context of his temporal existence.

Female characters in order of appearance, character groups

1	Mary Poppins	2
2	Passers by at the gates to the park	4
3	Miss Rock	4
4	Mrs Corey	4
5	The two Misses Corey	4
6	Mistress Simmons	4
7	Cook in the Banks household	3
8	Ellen, maid in the Banks household	3
9	Katie Nana	3
10	Winifred Banks	2
11	Jane Banks	2
12	Prospective nannies	4
13	Passers by at the gates to the park	4



**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

14	Riders in the hunt (animated drawings)	4
15	Spectators at the horse race (animated drawings)	4
16	Bird woman on the steps of St Paul's	4
17	Clients in the bank	4
18	Old woman in the city alley	4
19	Lady in a carriage who blows a kiss to Bert/Sweep	4
20	Passers by shaking hands with Bert/Sweep	4
21	Women and girls flying kites in the park	4

**Male characters in order of appearance, character groups**

1	Bert	2
2	Passers by at the park gates	4
3	P.C.Jones	3
4	Old man in a top hat who tips Bert	4
5	Man in the street, Cherry Tree Lane	4
6	Mr Bellicoe	4
7	Admiral Boom	3
8	George Banks	1
9	Michael Banks	2
10	Passers by outside the park	4
11	Guard on the merry go round (animated drawing)	4
12	Riders in the hunt (animated drawing)	4
13	Jockeys in the horse race (animated drawing)	4
14	Judges at the race (animated drawing)	4
15	Spectators at the race (animated drawing)	4
16	Photographer at the race (animated drawing)	4
17	Reporters at the race (animated drawing)	4
18	Musicians at the race (animated drawing)	4
19	Uncle Albert	3
20	Passers by, city street	4
21	Clients in the bank	4

**Appendix 3.2: Sample films, synopses and character lists**  
**MARY POPPINS US 65**

22	Bankers	4
23	Mr Dawes	3
24	Old Mr Dawes	3
25	Clerks at the bank	4
26	Guards at the bank	4
27	Police in the city	4
28	Passers by shaking hands with Bert/Sweep	4
29	London chimney sweeps	4
30	Men and boys flying kites	4

**Animal characters in order of appearance, character groups**

1	Andrew, the dog	3
2	Farmyard animals (animated drawings)	4
3	Woodland animals (animated drawings)	4
4	Penguin waiters (animated drawings)	4
5	Horses and foxhounds (animated drawings)	4
6	Fox (animated drawing)	4
7	Racehorses (animated drawings)	4
8	Parrot head of Mary Poppins' umbrella	3

**SUMMER HOLIDAY dir Peter Yates UK 1963**

This musical comedy is essentially a vehicle for the popular singing star Cliff Richard who plays the lead role and sings all the songs. There is, however, a loose narrative thread to which the song and dance numbers are rather tenuously linked, and the film, it seems, aims to entertain its audience not only with song and dance but also by means of a little comedy, a little travelogue, and a little suspense. In short, a range of generic modes is called upon to sustain the uneasy balance between the presentation of a popular singing star and the narrative basis for the presentation.

The film opens with a short credit sequence shot in black and white, involving a wry summary of a wet English seaside holiday and then, via a London bus garage, moves into full technicolor as the plot is outlined. Four mechanics led by Don (Cliff Richard) convert a red double decker London bus in



### **Appendix 3.2: Sample films - synopses and character lists**

#### **SUMMER HOLIDAY UK 63**

which they intend to drive to the south of France for their annual holiday. On the way they meet three girls who are en route for Athens in an old and unroadworthy car. The girls join the bus, and the proposed route is changed. In Paris a stowaway is discovered: this is the American singing star Barbara Winters (Lauri Peters), disguised as a young boy in order to escape her avaricious mother and have a holiday for the first time in her life. Various adventures befall the party as they travel through France, Switzerland, Austria, Yugoslavia and Greece. Many of these adventures are the direct consequence of the machinations of Barbara's mother, Stella, and her manager, Gerry, who try to delay the bus's progress in order to obtain the maximum publicity for their 'missing' star. Barbara's disguise is discovered by her companions on the bus, though not her true identity. This unaccustomed anonymity allows her and Don to fall in love. On arrival in Athens Stella has the group arrested for kidnapping her daughter, but the tables are turned on her by Don when he and Barbara declare their love to the assembled press at a reception organised by Stella and Gerry to celebrate the 'rescue' of Barbara.

The whole is laced with mild, good humoured comedy, the occasional slapstick scene such as the performance given by the Great Orlando and his troupe in the French courtroom, and the engaging spectacle of the double decker no. 9 bus cruising through France, struggling through the Alps and racing through dusty Yugoslavia. The real hero is in fact the bus: the whole film is a rather soft celebration of Britishness symbolised, as the British consular official Mr Ragmore tells the boys on their arrival in Athens, by the red bus. The film's humour relies heavily on conventional British chauvinism familiar from both the Carry On and the Doctor films popular throughout the fifties and sixties.

The most interesting aspect of the film now (1991) is the compendium of stereotypes it offers. The British heroes and heroines are young and working class (to use the term loosely); exactly the group enjoying new found economic power in the late fifties/early sixties and heavily solicited by the consumer industries of the period. They are good-natured, prudent, kind and honest - essentially they are innocent - and the other characters and events of the story are always shown from their point of view, which is consequently the point of view which the film invites its audience to share. The stereotypes called upon to substantiate the minimal characterisations of the film fall into two groups: those concerning gender and age, and those concerning nationality. The boys are in charge: they drive the bus, they plan the route, they solve the problems. The girls have a lot of luggage, do the cooking, plan the party in the Austrian restaurant and laugh at the boys' jokes. They don't do much, but their presence completes the group. Older women, however, are grotesque. Apart from the heavily emphasised example of the American mother Stella Winters, there is the fantasy song

**Appendix 3.2: Sample films - synopses and character lists**  
**SUMMER HOLIDAY UK 63**

and dance number 'Every girl is a beautiful girl when you're a stranger in town' in which Don encounters various old, fat, black clad Frenchwomen who magically transform into stylish and beautiful women for the dance, and then change back into their irate and menacing selves as they pursue him brandishing umbrellas, French loaves, and so on. Stella is constructed as a parody of both the American opportunist ruthlessly seeking money and power, and of the ambitious mother whose exploitation of her child flagrantly violates all the acceptable traits of motherhood. As far as the relations between the genders go these are reduced to the badinage of the peer group, and to a rather cloying representation of romance which leads directly to marriage. A minor narrative thread concerns the romance of Don and Barbara. Don, the 'Bachelor Boy' must eat his words:

Oh no, not this one. Girls are all very well, but at a distance. Date them once, and then run. Date them twice and they get serious. They're off with that chat about marriage and weddings and, what's your favorite name for a girl. Next thing you know you're hooked and wondering what hit you. No. No girl is going to own me.

and so he does, happily proposing marriage to Barbara at the end of the film. So the film tells us that women always want marriage, and that men want it when they meet the right woman. Marriage is conceived of as a form of mutual ownership. The stereotypical representations of nation are even more schematic. France is given the most space; in addition to the Arc de Triomphe we have various bicyclists wearing black berets and the anarchic performance in the courtroom. Switzerland is represented by the Alps and a St Bernard dog; Austria by a waltz number and a few figures in lederhosen; Yugoslavia by excitable border guards and barbaric peasants, and Greece by the Acropolis. Finally there are the supranational themes: the 'press' is offered as a gullible but crucially important world wide network of publicity/information. Recognition by the press is a passport to success. Authority in the form of the police and judiciary of various countries is shown to be universally susceptible to the instructions of the old and/or wealthy, but also open to reason in the form of incontrovertible evidence. The implications of this representation are not drawn out but given the film's address to the young working class there is a clear suggestion of scepticism concerning the institutions of democracy. Like other films of the period there is a certain technical self consciousness; speeded up action and diegetic illogicality are freely used to negotiate potential difficulties in the narrative's construction. The address of the film to the teenage and young adult fans of Cliff Richard also assumes a recognition of his back up band, the Shadows. They appear at three different points in the film: as the musicians in the Paris dance club; as a group of cyclists

**Appendix 3.2: Sample films - synopses and character lists**  
SUMMER HOLIDAY UK 63

performing 'Bachelor Boy' with Don; and as the 'Greek' musicians serenading the bus as it pulls away in the penultimate scene of the film. In diegetic terms these are three different groups of characters, but an audience able to recognise the Shadows as individuals is thus also invited to enjoy the artifice of the film from a position of superior knowledge.

Female characters in order of appearance, character groups (figures appearing in the credit sequence are excluded)

1	Children at the roadside, Dover road	4
2	Two young women in a trailer pulled by cyclists, France	4
3	Sandy	3
4	Angie	3
5	Lindsay	3
6	Two smartly dressed women, Paris	4
7	Dancers in the Paris dancing club	4
8	Barbara Winters	2
9	Two large middleaged Frenchwomen dressed in black	4
10	Buxom woman in a pink sundress	4
11	Old woman in black, selling flowers/young woman in a bikini	4
12	Woman in a yellow dress	4
13	Two old women in black/two young women in pink	4
14	Three little girls in blue sailor dresses/three young women in pink sailor dresses	4
15	Middleaged woman wearing spectacles/young woman in black tights and a pink sweater	4
16	Passers by, Paris street	4
17	Stella Winters	3
18	Stella Winters' maid	3
19	Members of Orlando's troupe	4
20	Waitress, Swiss cafe	4
21	Soldier's girlfriend, Swiss cafe	4
22	Diners in Austrian restaurant	4

**Appendix 3.2: Sample films - synopses and character lists**  
SUMMER HOLIDAY UK 63

23	Woman with a laden donkey at the roadside, Yugoslavia	4
24	'Bride' Yugoslavia	3
25	Women in the farm buildings, Yugoslavia	4
26	Mother of the 'Bride', Yugoslavia	4
27	Passers by, Athens	4
28	Journalists/photographers, Athens street	4
29	Journalists/photographers, Athens hotel press reception	4

Male characters in order of appearance, character groups  
(figures appearing in the credit sequence are excluded)

1	Cyril	3
2	Steve	3
3	Edwin	3
4	Don	2
5	Mechanics at the London bus garage	4
6	Children at the roadside, Dover road	4
7	Cyclists, France	4
8	Musicians in the Paris dancing club	4
9	Dancers in the Paris dancing club	4
10	Boy delivering newspapers, Chaumont, France	4
11	Newspaper vendor, Chaumont, France	4
12	Passers by, Paris	4
13	The Great Orlando	3
14	Members of Orlando's troupe	4
15	Gerry, Barbara Winters' manager	3
16	Judge in the French court	4
17	Gendarme in the French court	4
18	Cyclists joining in 'Bachelor Boy' song and dance	4
19	French court official	4
20	Four men in a Swiss cafe	4

**Appendix 3.2: Sample films - synopses and character lists**  
SUMMER HOLIDAY UK 63

21	Diners in the Austrian restaurant	4
22	Musicians in the Austrian restaurant	4
23	Chief guard at the Yugoslav border post	4
24	Guards at the Yugoslav border post	4
25	Men waving at the roadside, Yugoslavia	4
26	Men with scythes, Yugoslave farm	4
27	Men in farm buildings, Yugoslavia	4
28	Father of the 'Bride', Yugoslavia	4
29	Men in the village street, Yugoslavia	4
30	Passers by, Athens	4
31	Journalists/photographers, Athens street	4
32	Mr Ragmore	3
33	Athens police	4
34	Journalists/photographers, Athens hotel press reception	4
35	Four musicians in Greek costume	4

TOM JONES dir Tony Richardson UK 1963

Fielding's novel is converted in this film into an engaging fairy story complete with a handsome young hero, a beautiful young heroine, several thoroughly unpleasant villains and various other fairly crudely drawn characters. The plot is both introduced and commented upon as it unfolds by a narrator who, though extra diegetic in the sense that he is not a character in the story, is yet intra diegetic because he invites complicity from the audience with the (supposedly) eighteenth century values which the film presents. His discourse is at once informative and ironic. The story is set in eighteenth century England, in the pastoral west country and in pre-industrial London. Not only are many of the major characters essentially stereotypes familiar from fairy stories, so too are the settings in which they act. Events, characters and time itself are all represented schematically. The countryside is always sunny, the roses always blooming profusely; London streets are crowded, London salons elegant. The narrative is studded with set pieces having more or less tenuous links with the strict requirements of narrative flow. The hunt scene, for example, eventually results in the heroine's horse bolting: she can then be rescued by the hero who breaks his arm in the process thus presenting a legitimate



**Appendix 3.2: Sample films - synopses and character lists**  
**TOM JONES UK 63**

reason for them to spend sufficient time together while she nurses him, for their true love to be convincingly developed. But this incident is almost an afterthought to the hunt itself which is a breathtaking display of equestrian and photographic virtuosity, culminating in a lascivious attention to the gory torture of the stag's death offering, implicitly at least, ammunition to the anti-blood sports lobby. The developing romance between the hero and heroine, Tom (Albert Finney) and Sophie (Susannah York), is given in a montage of pastoral idylls; the hero's amorous adventures on his journey are suggested in the justly celebrated set piece of the dinner at the inn. As in a fairy story, the hero's true origins are unknown till the end of the story; as in a fairy story he is banished and on the road where he encounters various dangers; as in a fairy story too, the audience is never in any doubt as to the outcome. It is never a question of if, but always one of how, our hero and heroine will be united.

Two features of the film stand out. There is a consistent and engaging attention to pleasure. Pleasure in the appearance of things such as the sunlit landscapes, rich interiors, the human body both adorned and unadorned by clothes and jewels. There is particular pleasure in surface appearances: polished wood, glowing embers, fine lace, worn leather, healthy animals, weathered brick and stone, and so on. There are sensual pleasures in abundance such as eating, drinking and lovemaking. Not least there is pleasure in the text itself. The film is not only pleasurable in the spectacles it offers, but it also offers pleasure in its own frequent acknowledgement of its artifice. Thus the audience is invited to enjoy not only the thrills and spills of the heroes and villains but also the skill and wit of the film maker. Since we are encouraged through the film's construction never to forget that it is 'only a story' we are also given licence, as it were, to empathise with the virtuousness, lasciviousness, villainy and so on of the characters in their picturesque settings. Frequently characters address the audience directly, as in pantomime asides; frequently transitions from one scene to another are made through more and more complex optical wipes which often have a symbolic relation to the scenes concerned and therefore function rather like decorated capitals or page borders in a book. Freeze frames and speeded up action are also used both to emphasise the artifice and to direct the form of audience attention to the details of the complex plot.

The story concerns the foundling Tom Jones, discovered as an infant in the bed of Squire Allworthy - a good man as his name informs us - on his return from a trip to London. He banishes the supposed parents and raises the child. Tom is handsome, brave and good, though given to overindulgence in pleasures of every kind. As a young man he falls in love with the beautiful golden haired daughter of the neighbouring Squire. The two Squires arrange that Sophie will marry Squire

**Appendix 3.2: Sample films - synopses and character lists**  
**TOM JONES UK 63**

Allworthy's heir, his nephew Blifil. She is horrified and refuses whereupon her bucolic father locks her up in a tower. Meanwhile the truly beastly Blifil, aided by the two tutors, Messrs. Thwackem and Square, slanders Tom to his guardian who has no option but to banish him. Tom set off to 'seek his fortune' in London, having various adventures on the way. Sophie escapes from her tower and runs away, eventually ending up in London with her cousin Harriet, who is also on the run from her hot tempered Irish husband. In London various machinations and coincidences occur which keep Tom and Sophie apart and lead to Tom's arrest. Just in time his true parentage is revealed and he is rescued from the Tyburn gallows and united with Sophie by the two delighted Squires. The film is both pleasurable to look at and an absorbing story. Through the sophisticated story telling devices outlined above, and the labyrinthine complexities of the plot and personnel if not of character, various questions are insistently posed. The problem which fuels the narrative is ostensibly one relating to class and social conventions. Tom and Sophie cannot marry because they are of a different class by virtue of their birth. The propriety of this obstacle is never questioned by any of the characters nor by the narrator, yet the film constantly offers examples of the abuse of class privilege, and by this means implicitly holds class divisions up to ridicule. Similarly money is shown to be an inappropriate motive for action. Money is the main reason for Blifil's dastardly campaign against Tom; the presence or absence of money causes minor characters - such as the innkeeper at the first inn - to behave quite differently whereas it is unimportant to 'good' characters like Mrs Miller, Partridge or Tom himself. Through its elaborate and heavily emphasised pretence the film thus invites condemnation of pretentiousness in class, money and religion. Of more concern here however is its depiction of gender relations. There is considerable emphasis on sensuality and sexual play and display of one kind and another, as well as on conventions of marriage and familial relations as determined by systems of religion and class. What the film does is to begin to separate these tangled skeins and to offer representations of sexual desire, romantic love, marital (in)fidelity, filial devotion and so on as separable and in most cases separate entities. The preferred reading invites the audience to approve each of these with the sole proviso that it is 'real', that is to say that it is the result of the character's essential self and not produced, performed, as it were, for any ulterior reasons. Hence we are invited to enjoy Tom and Mrs Walter's deliciously lascivious dinner, but we must condemn Blifil's advances to Sophie. Or, to take another example, we may applaud Tom's delight in Squire Allworthy's recovery, while we are rightly suspicious about the duplicitous Lady Belleston's concern for Sophie's welfare. It is of interest, finally, to note that although Tom is constantly defined by other characters as irresistible to



**Appendix 3.2: Sample films - synopses and character lists**  
**TOM JONES UK 63**

women

Sod it, what a little whoremaster that boy is.  
The women will like him the better for it.  
(Squire Western)

Look at him Ma'am, he's the most handsome man I ever saw  
in my life.  
(Sophie's maid Honor)

Your little maid is obviously right. He's a very pretty  
fellow. No wonder so many women are fond of him.  
(Lady Belleston)

and by the narrator, implicitly, as a man with a considerable  
sexual appetite

To those who find our hero's behaviour startling, the  
answer is simple. Tom had always thought that any woman  
was better than none.

Tom is, in fact, always passive in the initiation of his  
sexual encounters, as he disarmingly admits to Lady Belleston.

Lady B: Tell me, Mr Jones, are you used to making these  
sudden conquests?

Tom: I'm used to submitting.

There is far more attention paid in the film to the sexual  
appetites of female characters than of the males. Molly, Mrs  
Walters, Lady Belleston, Harriet Fitzpatrick - all of these  
initiate or attempt to initiate encounters with Tom whereas  
the only men we see expressing desire are the inept and  
foppish Lord Fellemer in his unpleasant attempt to rape  
Sophie, and the hot tempered Irishman Fitzpatrick who climbs  
into bed with Mrs Walters after Tom's hasty departure at the  
end of the farcical chase scene at the Upton inn. Since he  
had received a clear invitation it is a moot point whether he  
could be said to have initiated the encounter, though he was  
clearly prepared to enjoy it.

**Female characters in order of appearance, character groups**

1	Servants in the Allworthy household	4
2	Squire Allworthy's sister Bridget	4
3	Mrs Wilkins, Squire Allworthy's housekeeper	4
4	Jeeny Jones aka Mrs Walters	3
5	Molly, Black George's daughter	3
6	Sophie Western	2

**Appendix 3.2: Sample films - synopses and character lists**  
**TOM JONES UK 63**

7	Villagers	4
8	Molly's mother and sisters	4
9	Congregation	4
10	Honor, Sophie's maid	3
11	Servants and farmworkers in the Western household	4
12	Aunt Western	3
13	Innkeeper at the first inn	3
14	Serving girl at the first inn	4
15	Harriet Fitzpatrick	3
16	Women at the Upton inn	4
17	Innkeeper at the Upton inn	4
18	Riders in the hunt near Upton	4
19	People in the streets, London	4
20	Lady Belleston	3
21	Abigail, Harriet Fitzpatrick's maid	4
22	Mrs Miller	3
23	Dancers at the Vauxhall gardens masked ball	4
24	Lady Belleston's maid	4
25	Prisoners in Newgate jail	4
26	Mrs Miller's maid	4

**Male characters in order of appearance, character groups**

1	Servants in the Allworthy household	4
2	Squire Allworthy	3
3	Tom Jones	1
4	Partridge	3
5	Black George	4
6	Squire Western	3
7	Servants and farmhands in the Western household	4
8	Black George's accomplice	4
9	Mr Thwackem	3

**Appendix 3.2: Sample films - synopses and character lists**  
**TOM JONES UK 63**

10	Mr Square	3
11	Blifil	2
12	Villagers	4
13	Congregation	4
14	Parson	4
15	Squire Western's companion at dinner	4
16	Lawyer Dowling	3
17	Regiment of soldiers on the road to London	4
18	Lt. Northington	3
19	Harriet Fitzpatrick's coachman	4
20	Men at the Upton inn	4
21	Mr Fitzpatrick	3
22	Mr McLaughlin	4
23	Riders in the hunt near Upton	4
24	People in the London streets	4
25	Dancers at the Vauxhall Gardens masked ball	4
26	Men carrying Lady Belleston's sedan chair	4
27	Two villains hired by Dowling	4
28	Salesmen in the London clothiers	4
29	Indian boy, Lady Belleston's servant	4
30	Lord Fellemer	3
31	Gentlemen at Lady Belleston's card game	4
32	London policemen	4
33	Prisoners, Newgate jail	4
34	Guard, Newgate jail	4
35	Executioner, Tyburn	4

### APPENDIX 3.3: CHARACTER GROUPS IN SAMPLE FILMS

Female characters in six films popular at the British box office in 1945-46

BSM = The Bells of St Mary's  
 BE = Brief Encounter  
 MSM = Madonna of the Seven Moons  
 PI = Piccadilly Incident  
 SV = The Seventh Veil  
 WL = The Wicked Lady

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
BSM		6: Sister Superior Mary Benedict	1: Mrs Bream 2: Sister Michael 9: Mrs Gallagher 10: Patricia Gallagher	2: Nuns, teachers at St Mary's 3: ditto 4: ditto 5: ditto 8: Pupils at St Mary's 11: 1st grade child in Nativity play 12: Delphine 13: Dressmaker 14: Women in the street 15: Old lady helped onto a bus by Mr Bogardis 16: Parents at the graduation ceremony
	Total F: 0 Total M: 0	Total F: 1 Total M: 2	Total F: 4 Total M: 2	Total F: 10 Total M: 12

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
BE	1: Laura Jesson		2: Beryl 3: Mrs M 5: Dorothy Messiter 22: Mary Norton	1: Woman on station platform 6: Margaret, Laura's daughter 7: Mr Godby's landlady (not seen) 8: Mrs Leftwich 9: Diners at the Kardomah 10: Musicians at the Kardomah 11: Waitress at the Kardomah 12: Cinema audience 13: Performer on cinema screen 14: Alec's wife Madeleine (not seen) 15: 'common man's wife' (not seen) 16: Mrs M's sister (not seen) 17: Elderly woman in railway carriage 18: Woman greeting Laura at Ketchworth station 19: Ethel, Laura's maid 20: Usherette in cinema 21: Woman with pram in Botanical gardens 23: Mary Norton's

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
BE cont	Total F: 1 Total M: 0	Total F: 0 Total M: 2	Total F: 4 Total M: 4	Total F: 19 Total M: 16
MSM	1: Maddalena /Rosanna	6: Angela Labardi	4: Reverend Mother at the Convent school 8: Millie Fitch 9: Tessa 12: Mrs Fitch 14: Nesta 20: Mother Venucci 21: Victoria	2: Pupils at the Convent School 3: Nun at the school 5: Nuns at the Convent hospital 7: Women on the steps of the Cannes hotel 10: Model at Rome couturiers 11: saleswoman attending Maddalena 13: Salesgirls attending Mrs Fitch 14: Dancers at the restaurant where Angela and Evelyn dine 16: Maid at Angela's party 17: Guests at Angela's party 18: Well dressed women in Florence streets 19: Women in poor quarter of Florence 22: Flower seller in Florence square 23: Fruit stall holder in Florence square

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
MSM cont				<p>24: Diners in restaurant where Angela dines with Jimmy and Nesta</p> <p>25: Mrs Brunswick</p> <p>26: Old woman in cafe of the Seven Moons</p>
	Total F: 1 Total M: 0	Total F: 1 Total M: 2	Total F: 7 Total M: 5	Total F: 17 Total M: 14



### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
PI	1: Diana Fraser	13: Sally Benton 19: Joan Dreyfus	10: Virginia Pearson, Alan's sister 18: Maid at the Pearson country house	2: Mrs Milligan, firewatcher 3: Crowd at Waterloo station 4: Wren in railway carriage 5: Performer in Naval revue 6: Audience at Naval revue 7: Dancers accompanying Diana 8: Uniformed woman giving telephone message to Diana 9: Couples in London restaurant 11: Couples in London ballroom 12: Diners in London restaurant 14: Wren radio operators in Singapore 15: Wren officer giving embarkation orders

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
PI cont				16: Wrens embarking at Singapore 17: Nurses in hospital where Alan recuperates 20: US officer taking care of Diana and Sally in NYC 21: Passengers at Waterloo station 22: Uniformed woman at Waterloo station who helps Diana 23: Audience at Concert where Alan plays piano 24: Nurse at Diana's deathbed
	Total F: 1 Total M: 1	Total F: 2 Total M: 1	Total F: 2 Total M: 5	Total F: 19 Total M: 28
SV	1: Francesca Cunningham		3: Susan, Francesca's schoolfriend 5: Florence, Francesca's dead mother (not seen) 6: Nicholas' mother, seen only in the portrait	2: Nurse 4: Teacher who punishes Francesca at school 7: Students in the music Class 8: Audience at concerts 9: Audience at the puppet show 10: Diners in the restaurant where Francesca and Peter dine

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
SV cont				<p>11: Dancers in the nightclub where Francesca and Peter dance</p> <p>12: Dressmaker fitting Francesca's dress for her first concert</p> <p>13: Dressmaker fitting Francesca in Copenhagen</p> <p>14: Woman and pram near the Albert Memorial, London</p> <p>15: Elderly woman, dresser to Francesca at the Albert Hall</p> <p>16: Dancers at Peter's club</p> <p>17: Maid at Max Leyden's house</p> <p>18: Acrobat/dancer practising at Peter's club</p>
	<p>Total F: 1</p> <p>Total M: 1</p>	<p>Total F: 0</p> <p>Total M: 2</p>	<p>Total F: 3</p> <p>Total M: 3</p>	<p>Total F: 14</p> <p>Total M: 14</p>

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
WL	1: Caroline 5: Barbara		2,3: The Twins 4: Cousin Agatha 10: Henrietta, Ralph's sister 24: Woman in bed with Jerry Jackson at the Leaping Stag inn	6: Aunt Beatrice (not seen) 7: Barbara's mother (not seen) 8: Guests at the church for Barbara and Ralph's wedding 9: Guests at the wedding dance 11: Bridesmaids preparing Barbara for the marriage bed 12: Maid in the linen room with Caroline 13: Innkeeper's wife at the Leaping Stag 14: Middleaged woman victim of highway robbery 15: Young woman victim of highway robbery 16: Ned Cottrell's wife 17: Guests at the Cottrell christening 18: Maids at the Skelton family service 19: Crowd on the frozen Thames

### Appendix 3.3: Character groups in sample films

45-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
WL cont				20: Chestnut seller on the Thames 21: Orange seller on the Thames 22: Mrs Munts aka Mrs Price, dress shop proprietor and poison procurer 23: Customers in dress shop 25: Crowd at the gallows
	Total F: 2 Total M: 0	Total F: 0 Total M: 2	Total F: 4 Total M: 5	Total F: 18 Total M: 19

Total male and female characters groups 1-4:

BSM	F: 15	M: 16
BE	F: 24	M: 22
MSM	F: 26	M: 21
PI	F: 24	M: 35
SV	F: 18	M: 20
WL	F: 24	M: 26

Female characters in six films popular at the British box office in 1955-56

DB = The Dam Busters  
 DS = Doctor at Sea  
 EE = East of Eden  
 RFS = Reach for the Sky  
 RWC = Rebel Without a Cause  
 S = The Searchers

55-6	GROUP 1	GROUP 2	GROUP 3	GROUP 4
------	---------	---------	---------	---------

### Appendix 3.3: Character groups in sample films

55-6	1	2	3	4
DB			2: Barnes Wallis' wife	1: Maddy and Elizabeth, Barnes Wallis' daughters 3: Woman in Whitehall corridor 4: Researcher at testing tank 5: Chorus line at London show 6: Singer at London show 7: Woman in poultry farmer's cottage 8: Waitress serving coffee in Mess dining room 9: Waitress serving bacon and eggs in Mess dining room 10: WAF officer serving coffee in London Operations room 11: Waitress serving coffee in Mess hall after bombing raid  Total F: 10 Total M: 28
	Total F: 0 Total M: 2	Total F: 0 Total M: 0	Total F: 1 Total M: 6	

### Appendix 3.3: Character groups in sample films

55-6	1	2	3	4
DS			1: Wendy Thomas 8: Miss Mallett 9: Helene Colbert	2: Wendy's mother 3: Rosie Jenkins, ship's cook's wife (not seen) 4: Crowd at Bellos docks 5: Woman in red dress aboard ship at Bellos 6: Woman aboard ship at Bellos 7: Rosita 10: Guests at Bellos nightclub 11: Pianist at Bellos nightclub 12: Blonde diner at Bellos nightclub 13: Woman near bar in Bellos nightclub 14: Women in Bellos dive/brothel 15: Woman in blue dress in Bellos dive/brothel 16: 1st woman with 2nd officer Trail at ship's dance 17: 2nd woman with 2nd Officer Trail at ship's dance 18: Couples at ship's dance
	Total F:0 Total M:1	Total F: 0 Total M: 0	Total F: 3 Total M: 4	Total F: 15 Total M: 35



**Appendix 3.3: Character groups in sample films**

55-6	1	2	3	4
EE		2: Kate 7: Abra	4: Sally 6: Anna, maid at Kate's place	1: Women and girls, outskirts of Monterey 3: People in the street, Monterey centre 5: Two women watching Kate as she leaves Monterey bank 8: Middle aged maid in Trask household 9: Women in the bar at Kate's place 10: Women and girls at the lettuce harvest 11: Mexican girl at the lettuce harvest 13: Abra's dead mother (not seen) 14: Crowds at the railroad station, Salinas 15: Crowd and participants at the war parade 16: Bereaved woman crossing street 17: Girl calling Cal at the bean field 18: Short fat old lady at the fair 19: Crowds at the fair 20: Woman with war office telegram about her son's death 21: Crowd at the brawl

### Appendix 3.3: Character groups in sample films

55-6	1	2	3	4
EE cont	Total F:0 Total M:1	Total F: 2 Total M: 2	Total F: 2 Total M: 4	22: Mrs Olbrecht 23: Nurse attending Adam  Total F: 19 Total M: 30
RFS		13: Thelma Edwards	2: Sally 5: Nursing sister at the hospital 10: Nurse Brace 16: Bader's secretary at the city office 23: Old Frenchwoman resistance supporter	1: Spectators at Cranwell cricket match 3: Couples at Kenley Mess dance 4: Nurses accompanying Bader's stretcher 6: Nurse in surgeon's office 7: Staff in operating theatre 8: Bader's mother 9: Nurses attending Bader after his operations 11: Nurses at convalescent home 12: Ladies at the tea rooms 14: Waitresses at the tea rooms 15: Couples at the restaurant where Thelma and Bader dine 17: People entering air raid shelter 18: Women in the Mess bar listening to Churchill's radio broadcast

### Appendix 3.3: Character groups in sample films

55-6	1	2	3	4
RFS cont				19: Guests at Mess party 20: Staff in Bomber Command Operations room 21: Lucille, French maid in German POW hospital 22: Nurse in POW hospital 24: Crowd watching as Germans take away recaptured Bader 25: London crowds cheering declaration of peace Total F: 19 Total M: 54
	Total F:0 Total M:1	Total F: 1 Total M: 0	Total F: 5 Total M: 12	
RWC		2: Judy	5: Plato's Nanny 6: Jim's mother 7: Jim's grandmother 14: Judy's mother	1: Girls waiting in the police station 3: Nurse in police station 4: Police officer 8: Plato's mother (not seen) 10: Girl with a ponytail in the Wheels gang 11: Girls on their way to school 12: Students at Dawson High School 13: Schoolteacher at the Observatory lecture 15: Bertha, maid at Judy's house (not seen)

### Appendix 3.3: Character groups in sample films

	55-6	1	2	3	4
RWC cont					16: Girls at the chicken run
	Total F:0 Total M:1	Total F: 1 Total M: 1	Total F: 4 Total M: 6	Total F: 11 Total M: 21	
S		3: Debbie Edwards 6: Laurie Jorgensen	1: Martha Edwards 2: Lucy Edwards 5: Mrs Jorgensen 8: Look aka Wild Goose Flying at Night	4: Mourners at the Edwards' funeral 7: Indian women in the camp where Ethan and Marty trade 9: Indian women captives escorted by US Cavalry 10: Deranged young woman rescued from Indians by US Cavalry 11: Older woman with (10) 12: Two teenage girls rescued by US Cavalry 13: Corpses of white women in US fort 14: Carmen in the Mexican bar 15: Mamacita in the kitchen of the Mexican bar 16: Scar's wives 17: Guests at the Jorgensen wedding	
	Total F:0 Total M:1	Total F: 2 Total M: 1	Total F: 4 Total M: 11	Total F: 11 Total M: 17	

Total male and female characters in groups 1-4:

DB	F: 11	M: 36
DS	F: 18	M: 40
EE	F: 23	M: 37
RFS	F: 25	M: 67
RWC	F: 16	M: 29
S	F: 17	M: 29

### Appendix 3.3: Character groups in sample films

Female characters in six films popular at the British box office in 1963-65

GF = Goldfinger  
 HDN = A Hard Day's Night  
 M = Marnie  
 MP = Mary Poppins  
 SH = Summer Holiday  
 TJ = Tom Jones

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
GF			6: Jill Masterson 9: Tilly Masterson 12: Pussy Galore	1: Blonde underwater swimmer in Miami hotel pool 2: Couples skating /dancing in Miami hotel 3: Sunbathers by the Miami hotel pool 4: Dink, James Bond's companion at the Miami hotel poolside 5: Uniformed maid in corridor, Miami hotel 7: Miss Money Penny 8: Air Hostess on Goldfinger's Geneva bound plane 10: Children at the roadside, Switzerland 11: Old Swiss woman manning barrier near Goldfinger's Swiss factory 13: Mylee 14: Sidney, Pussy Galore's co-pilot

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
GF cont				15: Champagne flying squad, five pilots in Pussy Galore's flying circus
	Total F:0 Total M:1	Total F: 0 Total M: 2	Total F: 3 Total M: 4	Total F: 12 Total M: 27

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
HDN				<p>1: Crowd of young girls, Liverpool station</p> <p>2: Server in station cafeteria</p> <p>3: Couple in the restaurant car on the train</p> <p>4: Schoolgirls on the train</p> <p>5: Young woman with a lapdog on the train</p> <p>6: Young blonde with Paul's Grandfather on the train</p> <p>7: Fans at the London station</p> <p>8: Young women dancing at the disco</p> <p>9: Elegant woman in gambling club</p> <p>10: Fans outside Television Centre</p> <p>11: Photographers and journalists at Television Centre press reception</p> <p>12: Waitresses at press reception</p>



### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
HDN cont				<p>13: Couple seated in the empty auditorium at the Television Centre</p> <p>14: Woman seated in the empty auditorium</p> <p>15: Costumed women in the corridors of the Television Centre</p> <p>16: Woman in a sweater talking to John Lennon in the corridors of the Television Centre</p> <p>17: Secretary in the teenage TV show production office</p> <p>18: Costumed women on the set of the light opera</p> <p>19: Production assistant in the sound booth on the set of the light opera</p> <p>20: Production assistant on the Beatles' concert set</p> <p>21: Make up technicians</p> <p>22: Dancers on the Beatles' set</p> <p>23: Diners in the TV centre canteen</p>

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
HDN cont				24: Servers in the TV centre canteen 25: Two young girls chasing Ringo in the street 26: Young woman outside a junk shop 27: Barwoman in pub 28: Customer in pub 29: Queue of fans outside the TV centre theatre 30: Woman walking across building site 31: Audience at Beatles' concert
	Total F:0 Total M:0	Total F: 0 Total M: 6	Total F: 0 Total M: 4	Total F: 31 Total M: 40

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
M	1: Marnie /Margaret Edgar	7: Bernice Edgar	6: Jessie Cotton 11: Susan Clayburn 13: Lil Mannering	2: Strutt's secretary 3: Crowd at the station 4: Mrs Maitland, receptionist at the Red Fox Tavern 5: Children playing in Van Buren St, Baltimore 8: Mrs Cotton (not seen) 9: Passers by outside Philadelphia station 10: Office staff at Rutlands 12: Miss Blakely, job candidate at Rutlands 14: Stella Rutland (dead, not seen) 15: Spectators at Atlantic city racetrack 16: Rita, nightcleaner at Rutlands 17: Waitress in the diner 18: Customers in the diner 19: Elderly guest at the wedding 20: Diners on board ship 21: Passengers in the ship's bar 22: Guests at the Rutland dinner party 23: Mrs Strutt

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
M cont	Total F:1 Total M:1	Total F: 1 Total M: 0	Total F: 3 Total M: 6	24: Riders in the hunt 25: Mrs Turpin  Total F: 20: Total M: 26
MP	Total F:0 Total M:1	1: Mary Poppins 10: Winifred Banks 11: Jane Banks  Total F: 3 Total M: 2	7: Cook, in the Banks household 8: Ellen, the Banks' maid 9: Katie Nana  Total F: 3 Total M: 5	2: Passers by at the Park gates 3: Miss Rock 4: Mrs Corey 5 Two Misses Corey 6: Mistress Simmons 12: Prospective Nannies 13: Passers by at the Park gates 14: Riders in the hunt (animated drawings) 15: Spectators at the horse race (animated drawings) 16: Bird woman on the steps of St Paul's 17: Clients in the bank 18: Old woman in city alley 19: Lady in carriage 20: Passers by shaking hands with Bert/Sweep 21: Women and girls flying kites in the park  Total F: 15 Total M: 22

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
SH		8: Barbara Winters	3: Sandy 4: Angie 5: Lindsay 17: Stella Winters 18: Stella Winters' maid 24: 'Bride', Yugoslavia	1: Children at the roadside, Dover Road 2: Two young women in cyclists's trailer, France 6: Two smartly dressed women, Paris street 7: Dancers in Paris club 9: Two middleaged Frenchwomen wearing black 10: Buxom woman in pink sundress 11: Old woman in black selling flowers /young woman in bikini 12: Woman in a yellow dress 13: Two old women in black /two young women in pink 14: Three little girls in blue sailor suits /three young women in pink sailor suits 15: Middleaged woman in spectacles /woman in black tights and pink sweater 16: Passers by, Paris street 19: Members of Orlando's

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
SH cont				20: Waitress, Swiss cafe 21: Soldier's girlfriend, swiss cafe 22: Diners in Austrian restaurant 23: Woman with laden donkey, Yugoslavia 25: Women in Yugoslav farm dwellings 26: Mother of the 'Bride', Yugoslavia 27: Passers by, Athens 28: Journalists and Photographers, Athens Street 29: Journalists and photographers, Athens hotel
	Total F:0 Total M:1	Total F: 1 Total M: 1	Total F: 6 Total M: 6	Total F: 22 Total M: 28

### Appendix 3.3: Character groups in sample films

63-5	GROUP 1	GROUP 2	GROUP 3	GROUP 4
TJ		6: Sophie Western	4: Jenny Jones aka Mrs Walters 5: Molly, Black George's daughter 10: Honor, Sophie's maid 12: Aunt Western 13: Innkeeper at the first inn 15: Harriet Fitzpatrick 20: Lady Belleston 22: Mrs Miller	1: Servants in the Allworthy household 2: Squire Allworthy's sister Bridget 3: Mrs Wilkins, Squire Allworthy's housekeeper 7: Villagers 8: Molly's mother and sisters 9: Congregation 11: Servants and farmworkers in the Western household 14: Serving girl at the first inn 16: Women at the Upton Inn 17: Innkeeper at Upton Inn 18: Riders in the Upton hunt 19: People in the street, London 21: Abigail, Harriet's maid 23: Dancers at the Vauxhall Gardens masked ball 24: Lady Belleston's maid 25: Prisoners at Newgate jail 26: Mrs Miller's maid
	Total F:0 Total M:1	Total F: 1 Total M: 1	Total F: 8 Total M: 9	Total F: 17 Total M: 24



### **Appendix 3.3: Character groups in sample films**

Total male and female characters in groups 1-4:

GF	F: 15	M: 34
HDN	F: 31	M: 50
M	F: 25	M: 33
MP	F: 21	M: 30
SH	F: 22	M: 35
TJ	F: 26	M: 35

#### APPENDIX 3.4: CHARACTER CONSTRUCTION IN SAMPLE FILMS

There are three terms to my analysis (see Appendix 3.1: six films from 1954), these are the initial presentation of the character which can be discerned by observation of the particular ways in which the character is first introduced to the audience; the definition of the character, which entails summarising the different kinds of information about the character known to the audience by the end of the film; and the narrative resolution of the character, which means 'what happens to her in the end'.

This appendix is organised as follows: tables detailing the breakdown of presentation in each of the four character groups, followed by tables detailing the breakdown of definition in each of the four groups will be presented for each of the three year-samples 45-46, 55-56, and 63-65. Since there are a relatively small number of characters in groups 1 and 2 these groups will be given together, thus for each year sample there will be three tables each in respect of the presentation and of the definition of characters, entailing eighteen tables in all. Finally there will be one table showing the narrative resolution of each character in groups 1 and 2 in all the sample films.

Within the tables analysing the initial presentation of characters the terms will be as follows: the appearance of the character; the location of the character; the action and/or speech by means of which the character presents herself to the audience; and the introduction by another character.

Within the tables analysing the definition of characters available to the audience by the end of the film the following terms will be used: the class and/or race and/or nationality of the character; her age and/or sexual status; and her occupation and/or aims. Where a character's presentation or definition involves several of the terms given here as possibly alternative (and/or), the terms will be given in the order detailed here and separated by a /. Fitting these terms into a tabular form enabling comparisons inevitably involves some abbreviations and a 'key' to these is given below.

##### Key to abbreviations used in the tables

Presentation: FT = Film Title  
Name = Character's name or description as given in lists of characters (appendix 3.2)  
App = Appearance  
Loc = Location  
A/S = Action and/or Speech (in this order)  
Oth = Introduction by another character  
Definition: FT = Film Title  
Name = Character's name or description as given in lists of characters (appendix 3.2)  
C/R/N= Class and/or Race and/or Nationality

### Appendix 3.4: Character construction

A/S = Age and/or Sexual Status  
O/A = Occupation and/or Aims

Film Titles:

BSM	=	The Bells of St Mary's
BE	=	Brief Encounter
MSM	=	Madonna of the Seven Moons
PI	=	Piccadilly Incident
SV	=	The Seventh Veil
WL	=	The Wicked Lady
DB	=	The Dam Busters
DS	=	Doctor at Sea
EE	=	East of Eden
RWC	=	Rebel Without a Cause
RFS	=	Reach for the Sky
S	=	The Searchers
GF	=	Goldfinger
HDN	=	A Hard Day's Night
M	=	Marnie
MP	=	Mary Poppins
SH	=	Summer Holiday
TJ	=	Tom Jones

#### Other abbreviations:

CU = Close up shot  
MCU = Medium close up shot  
CMS = Close Medium shot  
MS = Medium shot  
MLS = Medium long shot  
LS = Long shot

Ext. = Exterior  
Int. = Interior

Y = Yes  
Gp = Group

#### 1945-46 GROUPS 1 AND 2: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 1+2 Name	App	Loc	A/S	Oth
MSM	Maddalena (as an adult)	MS, modest, well dressed	Garden of Convent Hospital	/declines invite	Y
MSM	Rosanna	CU, in mirror		dresses, travels/	Y
SV	Francesca Cunningham	CU, immobil e face on pillow	Nursing home bed	suicide attempt/	Y

### Appendix 3.4: Character Construction

FT	Gp 1+2 Name	App	Loc	A/S	Oth
BE	Laura Jesson	MS, at table	Station restaurant	/Her voice over begins	
PI	Diana Fraser	MCU, her legs	Piccadilly night exterior	/Tells her story to Alan	
WL	Caroline	MS/CU on horseback	Sunny landscape	/Repeats her story to Ralph	Y
WL	Barbara	Superimposition fade in, MCU between Ralph and Caroline	Doorway of Ralph's house	Dressing herself in front of mirror /Conversation with Caroline	Y
MSM	Angela Labardi	Modern, casual dress	Sports car outside Cannes hotel	Running down hotel steps /Chattering to Evelyn	Y
BSM	Sister Mary Benedict	Nun's habit	Convent schoolroom	/indicates her character though not about herself	
PI	Joan Draper	Service uniform, MLS	Outside gates of Pearson mansion	/US ingenuous	
PI	Sally Benton	Wren's uniform	Radio Ops room, Singapore; then on island	Cooking /Wisecracking and supporting morale	

### 1945-46 GROUP 3: PRESENTATION OF FEMALE CHARACTERS

### Appendix 3.4: Character Construction

FT	Gp 3 Name	App	Loc	A/S	Oth
MSM	Reverend Mother	Y	Y	/Y	
MSM	Millie Fitch	Y	Y	Y /Y	Y
MSM	Tessa	Y		Y /Y	
MSM	Mrs Fitch	Y	Y	/Y	
MSM	Nesta	Y		Y /	
MSM	Mother Venucci	Y	Y	Y /Y	
MSM	Victoria	Y	Y	/Y	
SV	Susan		Y	/Y	Y
SV	Florence	not seen			Y
SV	Nicholas' mother	Portrait			Y
BSM	Mrs Bream	Y	Y	/Y	
BSM	Sister Michael		Y		
BSM	Patricia Gallagher	Y		/Y	Y
BSM	Mrs Gallagher	Y		/Y	
BE	Beryl		Y	Y/	
BE	Mrs M	Y	Y	/Y	
BE	Dorothy Messiter	Y		/Y	Y
PI	Virginia Pearson	Y	Y	/Y	
PI	Pearson maid		Y	Y/	
WL	The Twins	Y	Y	/Y	
WL	Cousin Agatha	Y	Y	/Y	
WL	Henrietta	Y		/Y	

### Appendix 3.4: Character Construction

FT	Gp 3 Name	App	Loc	A/S	Oth
WL	Woman in bed with Jerry Jackson		Y		Y

### 1945-46 GROUP 4: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 4 Name	App	Loc	A/S	Oth
MSM	Schoolgirls		Y		
MSM	Nun	Y	Y		
MSM	Women		Cannes Hotel		
MSM	Model		Couturiers		
MSM	Saleswoman		Couturiers		
MSM	Salesgirls		Couturiers		
MSM	Dancers		Restaurant		
MSM	Maids	Uniformed	Party		
MSM	Guests	Y	Party		
MSM	Women	Well dressed	Florence street		
MSM	Women	Y	Poor quarter of Florence		
MSM	Flower seller		Y		
MSM	Fruitstall holder		Y		
MSM	Diners		Restaurant		
MSM	Mrs Brunswick		Y		Y
MSM	Old woman	Y	Seven Moons cafe		
SV	Nurse	Uniformed			
SV	Teacher		School		
SV	Students		Music class		

### Appendix 3.4: Character Construction

FT	Gp 4 Name	App	Loc	A/S	Oth
SV	Audience		Concerts		
SV	Audience		Puppet Show		
SV	Diners		Restaurant		
SV	Dancers		Nightclub		
SV	Dressmaker UK			Y/	
SV	Dressmaker Copenhagen			Y/	
SV	Woman with pram		Near Albert Memorial		
SV	Dresser			Y/	
SV	Dancers		Nightclub		
SV	Maid	Uniformed	Leyden's house		
SV	Acrobat/dancer			Y/	
BSM	Nuns	Y	School		
BSM	Pupils		School		
BSM	Child			Performing in play/	
BSM	Delphine		Y	Y/	
BSM	Dressmaker			Y/	
BSM	Woman		Street ext.		
BSM	Parents		Graduation ceremony		
BSM	Old lady		Bus		
BE	Woman		Station platform		
BE	Margaret		Y		
BE	Mr G's landlady	not seen			Y
BE	Mrs Leftwich				Y
BE	Diners		Kardomah		



### Appendix 3.4: Character Construction

FT	Gp 4 Name	App	Loc	A/S	Oth
BE	Musicians			Performin g/	
BE	Waitress			Serving/	
BE	Audience		Cinema		
BE	Actress		Screen image		
BE	Madeleine	not seen			Y
BE	'Common man's wife'	not seen			Y
BE	Mrs M's sister	not seen			Y
BE	Woman		Railway carriage		
BE	Woman		Ketchworth station		
BE	Ethel	Uniformed	Laura's home	Serving/	
BE	Usherette		Cinema		
BE	Woman with pram		Botanical gardens		
BE	Hermione	Y			
BE	Miss Lewis		Library		
PI	Mrs Milligan		Roof	Firewatch ing/	
PI	Crowd		Waterloo station		
PI	Wren	Uniformed			
PI	Performer			Dancing/	
PI	Dancers			Dancing/	
PI	Woman	Uniformed			
PI	Dancers		London restaurant		
PI	Dancers		London ballroom		
PI	Diners		London restaurant		

### Appendix 3.4: Character Construction

FT	Gp 4 Name	App	Loc	A/S	Oth
PI	Wrens	Uniformed		Operating radios/	
PI	Wren Officer	Uniformed		Giving order/	
PI	Wrens		Ship		
PI	Nurses	Uniformed			
PI	US Officer	Uniformed			
PI	Passengers		Waterloo station		
PI	Woman	Uniformed			
PI	Audience		Alan's concert		
PI	Nurse	Uniformed			
WL	Aunt Beatrice	not seen			Y
WL	Barbara's mother	not seen			Y
WL	Guests		Church		
WL	Guests		Skelton Manor		
WL	Bridesmaids	Y		Y/	
WL	Maid		Linen room	Y/	
WL	Innkeeper's wife		Leaping Stag inn		
WL	Highway robbery victim	Y			
WL	Highway robbery victim	Y			
WL	Ned Cottrell's wife		Y		
WL	Guests		Y		
WL	Maids	Uniformed			
WL	Crowd		Frozen Thames		

#### Appendix 3.4: Character Construction

FT	Gp 4 Name	App	Loc	A/S	Oth
WL	Chestnut seller			Selling/	
WL	Orange seller			Selling/	
WL	Mrs Munts		Dress shop		
WL	Customers		Dress shop		
WL	Crowd		Gallows		

#### 1945-46 GROUPS 1 AND 2: DEFINITION OF FEMALE CHARACTERS

FT	Gp 1+2 Name	C/R/N	A/S	O/A
MSM	Maddalena	High/	Late 30s /Wife, Mother	/Seclusion
MSM	Rosanna	Low/	Y/Sexually active, Mistress	
SV	Francesca Cunningham	Middle/	Child > Young adult /virgin	Pianist/
BE	Laura Jesson	Middle/	Late 30s /Wife, Mother	
PI	Diana Fraser	Middle/	Young adult /Virgin > Wife	Wren radio operator, Dancer/
WL	Caroline	Middle/	19 /Virgin	
WL	Barbara	Middle/	Early 20s / Virgin > Wife, Mistress, Sexually active	/Wealth and power
MSM	Angela Labardi	Middle/	Young / Virgin	

### Appendix 3.4: Character construction in sample films

FT	Gp 1+2 Name	C/R/N	A/S	O/A
BSM	Sister Mary Benedict	//Swedish American	/Celibate	Nun, Teacher / To save the school
PI	Sally Benton		20s /apparently 'available' but returns to UK man at close	Wren/
PI	Joan Draper	//American	20s / >Wife, Mother	Services > wife /

### 1945-46 GROUP 3: DEFINITION OF FEMALE CHARACTERS

FT	Gp 3 Name	C/R/N	A/S	O/A
MSM	Reverend Mother		Middle aged-old /Celibate	Head Teacher/
MSM	Millie Fitch	Middle/	Young adult /Available	
MSM	Tessa		Old/	Housekeeper/
MSM	Mrs Fitch	Middle/	Middle aged /Mother	
MSM	Nesta		20s /Committed	
MSM	Mother Venucci	Low/	Old/	
MSM	Victoria	Low/	20s/Commit ted	Kitchenmaid/
SV	Susan		Child, 20s /wife	
SV	Florence		/Mother	
SV	Nicholas' mother	High/	/Mother	

### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	C/R/N	A/S	O/A
BSM	Mrs Bream	Low/	Middle-aged-Old /Mother	Housekeeper/
BSM	Sister Michael		Middle-aged-Old /Celibate	Teacher/
BSM	Patricia Gallagher		Child/	
BSM	Mrs Gallagher		30s /Mother, wife	
BE	Beryl	Low/	Young /	Waitress/
BE	Mrs M	Low-Middle/	Middle-aged-Old /Widow	Cafeteria Manageress/
BE	Dorothy Messiter	Middle/	Middleaged -Old /Wife	
BE	Mary Norton	Middle/	30s-40s /Wife	
PI	Virginia Pearson	Middle/	20s /Virgin	Services/
PI	Pearson maid	Low/		Maid/
WL	The Twins	Middle/	Old / Virgin	
WL	Cousin Agatha	Middle/	Middleaged -Old /Virgin	
WL	Henrietta	Middle-High/	30s-40s /Wife	
WL	Woman in bed with Jerry Jackson	Low/	20s /Committed	

### 1945-46 GROUP 4: DEFINITION OF FEMALE CHARACTERS

FT	Gp 4 Name	C/R/N	A/S	O/A
MSM	Schoolgirls		Children /	
MSM	Nun			?Teacher /

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
MSM	Nuns			?Nurses /
MSM	Woman at Cannes hotel			
MSM	Model		Young/	Model/
MSM	Saleswoman			Saleswoman/
MSM	Salesgirls			Saleswomen/
MSM	Dancers			
MSM	Maids			Maids/
MSM	Guests	Middle-High/		
MSM	Women, Florence	Middle-High/		
MSM	Women, Florence	Low/		
MSM	Flower seller			Saleswoman/
MSM	Fruitstall holder			Saleswoman/
MSM	Diners			
MSM	Mrs Brunswick	Middle/	Middleaged -Old/	
MSM	Old woman at Seven Moons Cafe	Low/	Old/	
SV	Nurse		Middleaged -Old/	Nurse/
SV	Teacher		Middleaged -Old/	Teacher/
SV	Students		Young/	Music students/
SV	Audience			
SV	Audience			
SV	Diners			
SV	Dancers			
SV	Dressmaker UK		Middleaged -Old/	Dressmaker/
SV	Dressmaker Copenhagen		Middleaged -Old	Dressmaker/

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
SV	Woman with pram			
SV	Dresser		Middleaged -Old/	Dresser/
SV	Dancers			
SV	Maid			Maid/
SV	Acrobat /dancer			Performer/
BSM	Nuns			Teachers/
BSM	Pupils		Children/	
BSM	Ist Grade child		Child/	
BSM	Delphine		Child/	
BSM	Dressmaker		Young-Middleaged /	Dressmaker/
BSM	Woman in street			
BSM	Parents		/Wives, Mothers	
BSM	Old lady		Old/	
BE	Woman on platform			
BE	Margaret		Child/	
BE	Mr G's landlady			Landlady/
BE	Mrs Leftwich	Middle/		
BE	Diners			
BE	Musicians			Musicians/
BE	Waitress			Waitress/
BE	Audience			
BE	Actress		Young-Middleage/	Screen performer/
BE	Madeleine		/Wife	
BE	'Common Man's wife'		/Wife	



#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
BE	Mrs M's sister			
BE	Woman in railway carriage		Old/	
BE	Woman at K station			
BE	Ethel			Maid/
BE	Usherette			Usherette/
BE	Woman with pram			
BE	Hermione			
BE	Miss Lewis			Librarian/
PI	Mrs Milligan		Old/	Firewatcher/
PI	Crowd			
PI	Wren in railway carriage		Young-Middleage/	Services/
PI	Performer in Revue			Performer/
PI	Dancers in Revue			Performers/
PI	Uniformed woman			Services/
PI	Dancers in restaurant			
PI	Dancers in ballroom			
PI	Diners in restaurant			
PI	Wrens in Singapore		Young-Middleage/	Service Radio operators/
PI	Wren Officer			Services/
PI	Wrens embarking			Services/
PI	Nurses in UK			Nurses/

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
PI	US officer			Services/
PI	Passengers, Waterloo			
PI	Uniformed woman, Waterloo			? Services/
PI	Audience, Alan's concert			
PI	Nurse, Diana's deathbed			Nurse/
WL	Aunt Beatrice		Old /Wife	
WL	Barbara's mother		/Mother	
WL	Guests, church			
WL	Guests, Skelton Manor			
WL	Bridesmaids		Young adult/	
WL	Maid, Linen room		Young/	Maid/
WL	Innkeeper's wife		Middleage /Wife	
WL	Highway robbery victim	Middle/	Middleage- Old/	
WL	Highway robbery victim		Young/	
WL	Ned Cottrell's wife	Low/	Young /Wife, Mother	
WL	Guests			
WL	Skelton maids			Maids/
WL	Crowd, London			
WL	Chestnut seller			Saleswoman/

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
WL	Orange seller			Saleswoman/
WL	Mrs Munts		Middleage/	Shopkeeper/
WL	Customers			
WL	Crowd, gallows			

#### 1955-56 GROUPS 1 AND 2: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 1+2 Name	App	Loc	A/S	Oth
EE	Kate	MS, Elegantly dressed	Alone in Monterey street, then at the bank	Deposits money/	
EE	Abra	MS, Fresh, pretty	Ext. Sunny landscape	Holds hands with Aaron/	
RWC	Judy	MS, Bright red dress and lipstick	Police station	Looks in her mirror /Her interview with police	
RFS	Thelma Edwards	MS, Neat and smart	Int. Tea Rooms	Serves tea /ironic remark	
S	Debbie Edwards	MS, small child holding her doll	Verandah of family homestead	Picked up by Ethan /"I'm Debbie"	
S	Laurie Jorgensen	MLS, dressed like all other homesteaders	Desert landscape, Edwards' funeral	Talks to Marty/	

#### 1955-56 GROUP 3: PRESENTATION OF FEMALE CHARACTERS

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
DB	Barnes Wallis' wife	MCU central torso only	Domestic living room	Mothering/	
DS	Wendy Thomas	MCU, plump, bespectacled	At her parents' dining table	Eating/	Y
DS	Miss Mallett	Shiny green dress, overdressed	Capt. Beamish's Saloon		Y
DS	Helene Colbert	MS, Glamorous, white satin evening dress	Bellos night club	Performing, singing/	Y
EE	Sally	CMS, Plump, well dressed	Monterey bank	Depositing money/	
EE	Anna, maid at Kate's place	Scruffy, harrassed	Ext. steps of Kate's place	Scrubbing steps/	
RWC	Plato's nanny	Plump, worried, caring	Int. Police station	Solicitor for Plato/	
RWC	Jim's mother	Dressed up	Int. Police station	Calls Jim, questions him/	
RWC	Jim's grandmother	Dressed up	Int. Police station		
RWC	Judy's mother	Tidy	Family dining room	Serving dinner/	
RFS	Sally	Dance dress	Dance floor	Dancing with Bader/	
RFS	Nursing sister	Uniform	Hospital corridor	Fetches surgeon/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
RFS	Nurse Brace	Uniform, smiling	Ext. terrace door, convalescent home	Runs to Bader, wheels his chair/ "I'm practical"	
RFS	Bader's secretary	MCU, wearing glasses, plump, irritated	City office	Taking dictation from Bader/	
RFS	Old Frenchwoman resistance supporter	Y	Int. her kitchen	Helps Bader to sit, cares for him/	
S	Martha Edwards	MCU, 19thC period 'pioneer' dress	Doorway of her home	Opens door, looks out to desert landscape/	
S	Lucy Edwards	19thC pioneer dress	Verandah of her home		
S	Mrs Jorgensen	19thC pioneer dress	Desert landscape, cemetery	Calls and speaks to Ethan / "Don't let the boys waste their lives..."	
S	Look aka Wild Goose..	Plump, smiling	Indian camp in the desert	Buys and dons hat/	

#### 1955-56 GROUP 4: PRESENTATION OF FEMALE CHARACTERS

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
DB	Maddy and Elizabeth		Barnes Wallis' garden	Helping father/	
DB	Woman in Whitehall		Whitehall corridor	Walking away/	
DB	Researcher		Teddington testing tank	Measuring impact of golf balls/	
DB	Chorus line	Identical stage costumes	Stage of London theatre	Singing/	
DB	Singer	Elaborate stage costume	Stage of London theatre	Singing/	
DB	Woman in cottage		Int. poultry farmer's cottage	Winding wool and listening to letter reading	
DB	Waitress	White coat	Behind counter in Mess hall	Serving coffee/	
DB	Waitress	White coat	Mess dining hall	Serving food to the men/	
DB	WAF officer	Uniform	London operations room	Serving coffee to men/	
DB	Waitress	White coat	Mess dining room	Serving coffee to men/	
DS	Wendy Thomas' mother	'Blue rinse' matron	Family dining table		
DS	Rosie Jenkins	not seen			Y
DS	Crowd		Quayside at Bellos		
DS	Woman	Red dress	Aboard ship at Bellos		

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
DS	Rosita	Attractive ly dressed	In carriage at Bellos docks		
DS	Guests		Nightclub, Bellos		
DS	Pianist		Nightclub, Bellos	Playing piano/	
DS	Diner	Blonde, evening dress	Nightclub, Bellos	Dining/	
DS	Woman near bar	Evening dress	Nightclub, Bellos		
DS	Women	Evening dress	Bellos Dive/Brothel		
DS	Woman	Blue evening dress	Bellos Dive/Brothel	Inviting Simon to dance, drink/	
DS	Ist woman with Trail	Evening dress	Ship's dance	Talking to 3rd Officer Trail/	
DS	2nd woman with Trail	Evening dress	Ship's dance	Talking to 3rd Officer Trail/	
DS	Couples	Evening dress	Ship's dance		
EE	Women and girls	Poorly dressed	Ext. garden, outskirts Monterey		
EE	People		Ext. street, Monterey town centre		
EE	Two women	Tidily dressed	Int. Monterey bank	Watching Kate/	
EE	Housekeeper /maid	Tidy dress	Trask dining room	Serving at table/	



#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
EE	Women	Dressed up	Int. bar at Kate's place	Drinking and playing cards/	
EE	Girls and women		Ext. Salinas fields	Preparing lettuce/	
EE	Abra's dead mother	not seen			Y
EE	Crowds		Ext. railroad station, Salinas	Watching lettuce train leave/	
EE	Participants and crowd		Ext. streets	Parade for US entry to WW1/	
EE	Woman	Black dress, mourning	Ext. street		
EE	Girl		Ext. bean field	Calling to Cal/	
EE	Old lady	Short, fat	Ext. fairground shooting range	Watching Cal/	
EE	Crowds		Ext. fairground		
EE	Woman with war office telegram		Outside Olbrechts' house		
EE	Crowd		Ext. night, outside Olbrechts' house		
EE	Mrs Olbrecht		Ext. porch of her home		
EE	Nurse attending Adam	Private nurse's uniform	Int. Trask home	Looking in mirror/	
RWC	Girls		Int. Police station		

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
RWC	Nurse	Uniform	Int. Police station		
RWC	Police officer	WPC uniform	Int. Police station	Brings papers to male officer/	
RWC	Plato's mother	not seen			Y
RWC	Two little girls		Ext. street, residential area	Following boys on bicycles /	
RWC	Wheels gang girl	Ponytail	In car with gang, ext. street, residential area		
RWC	Girls		Ext. street, residential area		
RWC	Dawson High School pupils		Ext. School		
RWC	Teacher	Dowdy, hair in a bun, spectacles	Int. Observatory lecture theatre	marking Jim present/	
RWC	Bertha, maid at Judy's house	not seen			Y
RWC	Girls at the Chicken Run		Ext. night, at the 'Bluff'		
RFS	Spectators, Cranwell		Ext. cricket ground	Watching match/	
RFS	Couples, Kenley		Int. Mess dance hall	Dancing/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
RFS	Nurses	Uniformed	Int. hospital	Accompanying Bader's stretcher/	
RFS	Nurse	Uniform	Int. Surgeon's office		
RFS	Theatre staff	Medical uniforms	Int. operating theatre	Assisting with operation/	
RFS	Bader's mother	Tidy, respectable	Int. hospital waiting room		
RFS	Nurses	Uniformed	Int. Bader's hospital room	Attending Bader/	
RFS	Nurses	Uniformed	Ext. garden, Convalescent home		
RFS	Ladies	Affluent, respectable	Ext. gardens of tea rooms	Taking tea/	
RFS	Waitresses	Aprons over tidy dresses	Ext. gardens of tea rooms	Serving customers/	
RFS	Couples		Int. restaurant	Dancing, dining/	
RFS	People		Ext. Air raid shelter	Entering shelter/	
RFS	Women		Int. Mess bar	Listening to Churchill on the radio/	
RFS	Mess party guests		Int. Mess bar		
RFS	Bomber command staff	WAF uniforms	Int. Operations room		

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
RFS	Nurse		Int. ward, German POW hospital, France	Accompan ying doctor/ Bader/	
RFS	Lucille, maid		Int. ward, German POW hospital, France	Bringing food to Bader/	
RFS	Crowd		Ext. French village	Watching Germans take Bader/	
RFS	London crowds		Ext. Central London	Cheering /	
S	Mourners		Ext. desert landscape	Singing at funeral/	
S	Indian women	Indian costume	Indian village in desert landscape		
S	Indian captives	Indian costume and blankets	Ext. snowy landscape	Walking behind US Cavalry/	
S	Deranged woman	'Mad', 19thC period dress	Int. US Fort chapel	Crooning cradling screamin g/	
S	Woman	19thC period dress	Int. US Fort chapel		
S	Two teenage girls	Homesteade r dress	Int. US Fort chapel		
S	Corpses	Under blankets	Int. US Fort		
S	Carmen	Mexican costume	Int. Mexican bar	Dancing, playing castanet s/	
S	Mamacita	19thC period dress	Int. kitchen of Mexican bar	Preparin g food/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
S	Chief Scar's wives	Indian costume	Int. Indian tepee		
S	Guests	19thC dress	Int. Jorgensen homestead	Dancing/	

#### 1955-56 GROUPS 1 AND 2: DEFINITION OF FEMALE CHARACTERS

FT	Gp 1+2 Name	C/R/N	A/S	O/A
EE	Kate	//American	Late middle age /Mother	Owns and runs business /Profit
EE	Abra	Middle/ /American	Young/ Virgin	/To marry
RWC	Judy	Middle/ /American	Young/ Virgin	Student/
RFS	Thelma Edwards	Middle/ /English	Young/ Virgin > Wife	
S	Debbie Edwards	/White /American	Child > Young adult /Virgin > Indian wife	
S	Laurie Jorgensen	/White /American	Young adult /Virgin	/To marry Marty

#### 1955-56 GROUP 3: DEFINITION OF FEMALE CHARACTERS

FT	Gp 3 Name	C/R/N	A/S	O/A
DB	Barnes Wallis' wife	Middle/ /English	Middleage/ Wife, mother	
DS	Wendy Thomas	Middle/ /English	Young/ Virgin	/To 'catch' Simon

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	C/R/N	A/S	O/A
DS	Miss Mallett	Middle/ /English	Middleage/ Virgin	/To 'catch' Captain Hogg
DS	Helene Colbert	Middle/ /French	Young/ Virgin	Cabaret artiste/
EE	Sally	/Negress /American	Middleage/	Business/
EE	Anna	//American	Young/	Maid/
RWC	Plato's nanny	/Negress /American	Middleage/	Nurse, Housekeepe r/
RWC	Jim's mother	Middle/ /American	Middleage/ Wife and Mother	
RWC	Jim's grandmother	Middle/ /American	Middleage- Old/	
RWC	Judy's mother	Middle/ /American	Young- middleage /Wife and Mother	
RFS	Sally	Middle/ /English	Young/ Virgin	
RFS	Nursing Sister	Middle/ /English	Young- middleage/	Theatre sister/
RFS	Nurse Brace	Middle/ /English	Young- middleage /Unmarried	Nurse/
RFS	Bader's secretary	//English	Young- middleage/	Secretary/
RFS	Old French resistance supporter	//French	Old/ Wife	
S	Martha Edwards	/White /American	Young- middleage /Wife and mother	
S	Lucy Edwards	/White /American	Young /Virgin	

### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	C/R/N	A/S	O/A
S	Mrs Jorgensen	/White /American	Middleage- old /Wife and mother	
S	Look aka Wild Goose..	/Indian /American	Young- middleage/	

### 1955-56 GROUP 4: DEFINITION OF FEMALE CHARACTERS

FT	Gp 4 Name	C/R/N	A/S	O/A
DB	Maddy and Elizabeth	Middle/ /English	Children/	
DB	Woman in Whitehall			
DB	Researcher at Teddington	//English	Young/	Research assistant/
DB	Chorus line		Young/	Performers /
DB	Singer			Performer/
DB	Woman in cottage		?Young adult/	
DB	Waitress			Waitress/
DB	Waitress			Waitress/
DB	WAF Officer			WAF Officer/
DB	Waitress			Waitress/
DS	Wendy Thomas' mother	Middle/ /English	Middleage- old /Wife and mother	
DS	Rosie Jenkins	Low/ /English	/Wife	
DS	Crowd	//Foreign		
DS	Woman in red dress	//Foreign	Young- middleage/	
DS	Rosita	//Foreign	Young- middleage /wife	



#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
DS	Guests, Bellos nightclub			
DS	Pianist, Bellos nightclub			Pianist/
DS	Blonde diner		Young- middleage/	
DS	Woman near bar, Bellos nightclub		Young/	
DS	Women in Bellos Dive/Brothel		Young- Middleage/	Hostesses/
DS	Woman in blue, Bellos Dive/Brothel	//Foreign	Young/	Hostess/
DS	Ist woman with Trail	//English	Young/	
DS	2nd woman with Trail	//English	Young/	
DS	Couples at Ship's dance	//English		
EE	Women and girls, Monterey			
EE	People in street, Monterey			
EE	Two women watching Kate, Monterey		Middleage/	
EE	Housekeeper /maid, Trask household		Middleage- old/	Housekeepe r/
EE	Women in bar, Kate's place			
EE	Girls and women, lettuce harvest			

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
EE	Mexican girl, lettuce harvest	/Mexican /Mexican	Young/	
EE	Abra's dead mother		/Wife and mother	
EE	Crowds, railroad station, Salinas			
EE	War parade crowd			
EE	Woman in mourning			
EE	Girl calling Cal		Young/	
EE	Old lady at the fair		Old/	
EE	Crowds at the fair			
EE	Woman with War office telegram	//American	Middleage /Mother	
EE	Crowd at the brawl	//American		
EE	Mrs Olbrecht	//German American	Middleage-old /wife	
EE	Nurse attending Adam	//American	Young/	Nurse/
RWC	Girls at Police station		Young/	
RWC	Nurse at Police station			Nurse/
RWC	Police officer		Young-middleage/	Police officer/
RWC	Plato's mother		/Mother	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
RWC	Two little girls in the street		Children/	
RWC	Wheels gang girl		Young/	
RWC	Girls in the street		Young/	
RWC	Dawson High School students		Young/	Students/
RWC	Teacher at Observatory		Middleage/	Teacher/
RWC	Bertha			Maid/
RWC	Girls at the Chicken Run		Young/	
RFS	Cranwell spectators			
RFS	Kenley couples			
RFS	Nurses with stretcher			Nurses/
RFS	Nurse in surgeon's office			Nurse/
RFS	Theatre staff			Nurses, medics/
RFS	Bader's mother	Middle/ /English	Middleage /Mother	
RFS	Nurses attending Bader		Young/	Nurses/
RFS	Nurses at Convalescent home			Nurses/
RFS	Ladies at tea rooms	Middle/	Middleage/	
RFS	Waitresses at tea rooms		Young- middleage/	Waitresses /
RFS	Couples in restaurant			

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
RFS	People entering air raid shelter			
RFS	Women in Mess bar		Middleage/	
RFS	Guests, Mess party			
RFS	Bomber Command staff			(incl) radio operator/
RFS	Nurse in POW hospital			Nurse/
RFS	Lucille	//French	Young/	Maid/
RFS	Crowd, France	//French		
RFS	Crowds, London			
S	Mourners at Edwards' funeral	//American		
S	Indian women in desert camp	/Indian/		
S	Indian women captives	/Indian/		
S	Deranged young woman	/White/	Young/	
S	Woman in US Fort chapel	/White/	Middleage-old/	
S	Two teenage girls in Fort chapel	/White/	Young/	
S	Corpses at US Fort	/White/		
S	Carmen	/Mexican /Mexican	Young/	
S	Mamacita	/Mexican /Mexican	Young-middleage/	
S	Chief Scar's wives	/Indian/	Young and Old / Wives	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
S	Guests at the Jorgensen wedding	//American		

#### 1963-65 GROUPS 1 AND 2: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 1+2 Name	App	Loc	A/S	Oth
M	Marnie	CU, Parts of her body	Station platform; hotel room	Packing, travelling/	Y
M	Bernice	CMS, wearing an apron, using a stick	Domestic interior	Embraces Marnie with evident pleasure / Southern accent	
MP	Mary Poppins	MCU, Edwardian dress, neat but eccentric	Seated on a cloud in the sky over London	Retrieves her umbrella and bag, powders her nose/	
MP	Winifred Banks	MS, Elegant Edwardian dress, Votes for Women sash	Ext. residential street, steps to her house, int. her hall	Dancing and singing /Suffragette song	
MP	Jane Banks	MS, Subdued, well dressed	Int. doorway of the family home (brought home by policeman)	/Apologises, explaining kite was too strong	Y
SH	Barbara Winters	CU, dressed as a boy	Stowaway hiding on the bus	/Answers questions (falsely)	

#### Appendix 3.4: Character construction in sample films

FT	Gp 1+2 Name	App	Loc	A/S	Oth
TJ	Sophie Western	LS pan from reflection to figure, Dressed in white, blonde hair, sunlight	Rural idyll, standing on bridge over a lake on her father's property	Runs towards Tom / Tells him about her time in Paris	Y

#### 1963-65 GROUP 3: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 3 Name	App	Loc	A/S	Oth
GF	Jill Masterson	Blonde, wearing bikini	Sunbed on Goldfinger's hotel room balcony	Observing Goldfinger's card game through binoculars/ Telling him of his opponent's hand via radio	
GF	Tilly Masterson	Blonde, smartly dressed	At the wheel of sports convertible in the Swiss Alps	Speeding chasing overtaking Bond, shooting at Goldfinger/	
GF	Pussy Galore	Blonde, smartly dressed, wearing trousers	Int. Goldfinger's plane	In charge of plane and of Bond /Explains to Bond where he is	

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
M	Jessie Cotton	Blonde child	At the door of Bernice's house	Opens door to Marnie /Tells M that B is making pecan pie "for me"	
M	Susan Clayburn	Neatly dressed	At her desk in Rutlands	Greets Mark, giving him info./	
M	Lil Mannering	Smartly dressed	Rutlands office	Cashes cheque and gets lunch with Mark /Tells Ward purpose of her visit	Y
MP	Banks' cook	Plump, white apron	Enters hall from kitchen, Banks house	/Discuss es Katie Nana with Ellen	
MP	Ellen, Banks' maid	Uniform	Enters hall from kitchen, Banks house	/discuss es KN with Cook	
MP	Katie Nana, Banks nanny	Staid outdoor Edwardian dress	Descends staircase to hall	/Respond s angrily to Cook and Ellen, slurs the children	Y
SH	Sandy	CMS, Pretty, black hair	Open car, France	Driving/	



#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
SH	Angie	CMS, pretty, redhead	Open car, France	Waves on bus, turns and notices it is a London bus/	
SH	Lindsay	CMS, pretty, blonde	Open car, France	/Remark about French drivers	
SH	Stella Winters	MCU, heavily made up	Breakfast table in classy hotel room	/Complai ns of her daughter 's absence; refs. unsigned contract	
SH	Stella Winters' maid	Smart, maids uniform	Hotel room	/Takes Barbara' s side, queries Stella	
SH	'Bride'	Wearing black, back to camera	Yugoslavian landscape with sheep	Runs away/	
TJ	Jenny Jones aka Mrs Waters	Dishevelle d, wearing white nightdress	On the floor in the doorway of Squire Allworthy's bedroom	Penitent but silent about the foundlin g /Respect ful, polite but refuses to reveal father's name	

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
TJ	Molly	Low cut dress, loose hair, face to camera	Ext. night, standing in bracken in the woods	Smiles lasciviously at Tom /Greet's Tom	
TJ	Honor, Sophie's maid	Neat, staid, maid's uniform	With Sophie at her dressing table	Helping Sophie with her hair /Gossiping about Tom	
TJ	Aunt Western	Nightdress nightcap and shawl	Standing on balcony int. Squire Western's house	Sends Sophie to bed /Confronts Squire about noise etc	
TJ	Innkeeper at first inn	Plump, pleasant looking	Standing near table where Redcoats dine	Disengages soldier's arm, extracts maid from soldier's lap /	
TJ	Harriet Fitzpatrick	Well dressed	Leaning out of her carriage window	Running away from her husband /Criticises her husband	

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	App	Loc	A/S	Oth
TJ	Lady Belleston	Elegantly dressed	Int. Harriet's London drawing room	Looks out of the window to observe Tom /Agrees that Tom is handsome	Y
TJ	Mrs Miller	Tidily dressed	Sitting in wooden chair by fireside, domestic interior	Knitting /Befriends and reassures Tom	

#### 1963-65 GROUP 4: PRESENTATION OF FEMALE CHARACTERS

FT	Gp 4 Name	App	Loc	A/S	Oth
GF	Swimmer	Blonde in bikini	Underwater, Miami hotel pool	Swims/	
GF	Couples		Miami hotel	Skating, dancing/	
GF	Sunbathers		Miami hotel poolside		
GF	Dink	Attractive wearing bathing costume	Miami hotel poolside	Massaging James Bond/	
GF	Maid	Uniformed	Miami hotel corridor		
GF	Miss Money Penny	Trim dress, smiling	Outer office, M's London HQ	/Banter with James Bond	
GF	Air Hostess	Uniform	Door of Goldfinger's plane	Closes door/	
GF	Children		Roadside, Switzerland	Selling fruit/	

### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
GF	Old Swiss woman	Wearing apron	Her kitchen	Comes outside to raise road barrier	
GF	Mylee	Slinky oriental gold and white clothes	Cabin of Goldfinger's private plane	Serves drink to Bond	
GF	Sidney	Wearing pilot's headset	Cockpit of Goldfinger's private plane		
GF	Champagne squad	Black cat suits, blonde hair	Cockpits of planes, Tarmac airport strip	Descend from planes, assemble in formation/	
HDN	Crowd of girls	Excited	Urban street > station	Running/	
HDN	Women		Behind bar in station cafeteria		
HDN	Couple		At table in restaurant car, train		
HDN	Schoolgirls	Uniform	Restaurant car, train	Walk through and sit at table/	
HDN	Woman with lapdog		Train compartment	Beckons to Ringo/	
HDN	Blonde woman		In train compartment with Grandfather		
HDN	Fans		London station	Screaming, Running/	

### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
HDN	Women		Int. London disco	Dancing/	
HDN	Elegant women	Expensivel y dressed	Int. London gambling club		
HDN	Fans		Ext. Street outside TV Centre, London		
HDN	Photographe rs and Journalists		Int. TV Centre press reception		
HDN	Waitresses		Int. TV Centre press reception	Serving sandwich es/	
HDN	Couple		Int. empty auditorium, TV Centre		
HDN	Woman		Int. Empty auditorium, TV Centre		
HDN	Woman	Revue costume	Int. corridor, TV Centre		
HDN	Woman in sweater	Tight sweater, conspicuou s glasses	Int. corridor, TV Centre	Talking to Lennon/	
HDN	Secretary to Teenage show		At her desk in office, TV Centre		
HDN	Performers	18thC costume	Set of light opera, TV Centre	In rehearsa l/	
HDN	Assistant		Sound booth, light opera set		
HDN	Assistant	Blonde	Set of Beatles' concert		

### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
HDN	Make up technicians		Sound booth, Beatles set during rehearsal		
HDN	Dancers	Revue costume	Set of Beatles concert	Rehearsing dance sequence /	
HDN	Diners		TV Centre canteen		
HDN	Servers	White coats	Serving hatch, TV Centre canteen		
HDN	Two girls		Ext. London street	Recognise and chase Ringo/	
HDN	Young woman		Ext. London street, outside junk shop	/rebuffs Ringo	
HDN	Barwoman		Int. London pub	/Speaks sharply to Ringo	
HDN	Customer	Leopard skin coat, blonde hair	Int. London pub		
HDN	Queue of fans		Ext. Street outside TV Centre	Queueing /	
HDN	Woman		Ext. building site	Crossing site, accepts Ringo's gallantry/	
HDN	Audience		Auditorium, TV Centre	Watching concert, screaming crying shouting /	

**Appendix 3.4: Character construction in sample films**

<b>FT</b>	<b>Gp 4 Name</b>	<b>App</b>	<b>Loc</b>	<b>A/S</b>	<b>Oth</b>
M	Strutt's secretary	neatly dressed, wearing glasses	Int. strutt's office		
M	Crowd		Int. station		
M	Mrs Maitland	Pleasant, tidy, smiling	Reception desk at Red Fox tavern	/Greets Marnie	
M	Children		Ext. Van Buren St., Baltimore	Playing and singing/	
M	Mrs Cotton	not seen			Y
M	Passers by		Ext. Sidewalk outside Philadelphia station		
M	Rutlands staff		Int. Rutland offices		
M	Miss Blakely	Sober, staid dress	Outside Ward's office, Rutlands		
M	Stella Rutland	not seen			Y
M	Spectators		Grandstand Atlantic City racetrack		
M	Rita	Overall, bucket and mop	Int. Rutlands offices	Mopping the floor/	
M	Waitresses		Int. diner	taking orders, serving food/	
M	Customers		Int. diner		
M	Wedding guest		Ext. front door of Rutland home		
M	Diners		Int. Ship's dining room		



#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
M	Passengers		Int. Ship's bar		
M	Guests	Evening dress	Int. Rutland home		
M	Mrs Strutt	Evening dress	Int. Rutland home		
M	Riders	On horseback in hunting costume	Ext. countryside	Riding in the hunt/	
M	Mrs Turpin	Poor, untidy, plain	Doorway of her house		
MP	Passers by	Edwardian dress	Ext. street near Park gates	Listening to and applauding one man band/	
MP	Miss Rock		Ext. street near park gates	Listening to one man band/	
MP	Mrs Corey	Very short, wearing black dress, white lace fichu	ext. street near Park gates	listening to one man band/	
MP	Misses Corey	Tall	Ext. street near Park gates	Listening to one man band/	
MP	Mistress Simmons	Stout	Ext. Street near Park gates	Listening to one man band/	
MP	Prospective nannies	Dark outdoor clothes	Ext. street, outside Banks home	Queueing /	
MP	Passers by		Ext. street near Park gates		

### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
MP	Riders: animated drawings	Hunting costume	Ext. landscape	Riding with the hunt/	
MP	Spectators: animated drawings		Ext. Grandstand and side of race track		
MP	Bird woman of St Paul's	Dressed in rags and shawls, carrying basket	Ext. steps of St Paul's, sitting	Feeding pigeons/	
MP	Clients	Well dressed	Int. city bank		
MP	Old woman	Dirty, unkempt	Ext. city alley	/Lures children	
MP	Lady	Well dressed	Ext. street, in open carriage	Blows kiss to chimney sweep/	
MP	Passers by		Ext. street near Park gates	Shaking hands with Bert, chimney sweep/	
MP	Women and girls		Ext. Park	Flying kites/	
SH	Children		Ext. roadside, Dover road	Running and waving/	
SH	Two young women	Attractive	Ext. French country road, in cyclist's trailer	Smile and wave/	
SH	Two women	Elegantly dressed	Ext. Paris street	Smile and wave/	
SH	Dancers		Int. Paris club	Dancing/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	App	Loc	A/S	Oth
SH	Two Frenchwomen	Fat, dressed in black	Ext. french city street		
SH	Buxom woman	Dressed in pink decollete	Ext. French city street		
SH	Old woman > young woman in bikini	Dressed in black	Ext. french city park	Selling flowers/	
SH	Woman	Yellow dress	Ext. French city park		
SH	Two old women > two young women in pink	Dressed in black	Ext. French city park		
SH	Three little girls > three young women in pink sailor suits	Matching blue sailor suits	Ext. French city park		
SH	Woman in spectacles > woman in black tights and pink sweater	Cross, wearing spectacles	Ext. French city park		
SH	Passers by		Ext. Paris street		
SH	Members of Orlando's troupe		Ext. French countryside		
SH	Waitress		Ext. terrace of Swiss cafe	Serves Barbara/	
SH	Soldier's girlfriend		Ext. terrace of Swiss cafe	Sends Barbara away when she sits on soldier's lap/	

# **Appendix 3.4: Character construction in sample films**

FT	Gp 4 Name	App	Loc	A/S	Oth
SH	Diners		Int. Austrian restaurant		
SH	Woman with donkey		Ext. landscape, Yugoslavian roadside		
SH	Women		Int. Yugoslav farm buildings		
SH	'Bride's' mother	Grotesque	Int. Yugoslav farm, at table		
SH	Passers by		Ext. Athens streets		
SH	Journalists and photographe rs		Ext. Athens streets		
SH	Journalists and photographe rs		Int. Athens hotel		
TJ	Allworthy servants	18thC period dress	Ext. Allworthy house	Lined up to greet returnin g Squire/	
TJ	Bridget		Ext. Allworthy house		
TJ	Mrs Wilkins	Nightdress nightcap, shawl	Int. Allworthy house, stairwell		
TJ	Villagers		Ext. village street		
TJ	Molly's mother and sisters		Ext. cottage	Washing clothes/	

# **Appendix 3.4: Character construction in sample films**

FT	Gp 4 Name	App	Loc	A/S	Oth
TJ	Congregation		Int. church		
TJ	Western servants and farmworkers		Ext. Western house, farmyard	Running/	
TJ	Serving girl at the first inn		Int. dining room	Serving food and drink to men/	
TJ	Women at the Upton inn		Ext. courtyard, Upton inn	Running and telling news/	
TJ	Riders		Ext. landscape	Riding in the hunt/	
TJ	People		Ext. London streets		
TJ	Abigail		Int. Harriet Fitzpatrick's London drawing room	/Refers to Tom's appearance and enquiry	
TJ	Dancers	Costumed and masked	Vauxhall Gardens		
TJ	Lady Belleston's maid		Int. Lady Belleston's bedroom	Dressing Lady Belleston's hair/	
TJ	Prisoners		Int. Newgate jail		
TJ	Mrs Miller's maid		Int. Mrs Miller's living room		

## **1963-65 GROUPS 1 AND 2: DEFINITION OF FEMALE CHARACTERS**

FT	Gp 1+2 Name	C/R/N	A/S	O/A
----	-------------	-------	-----	-----

### Appendix 3.4: Character construction in sample films

FT	Gp 1+2 Name	C/R/N	A/S	O/A
M	Marnie	Low/ /American	Mid 20s /Virgin > bride	Thief, secretary /To be alone
M	Bernice	Low/ /American	Middleaged /Mother	(in the past) Prostitute /To raise Marnie 'different ly'
MP	Mary Poppins	//British	Indetermin ate/	Nanny / Implicit views on education
MP	Winifred Banks	Middle-upper //British	30s / Wife and mother	
MP	Jane Banks	Middle-upper //British	Child /	
SH	Barbara Winters	//American	Young adult /Virgin	Singer /To have fun with her own age group
TJ	Sophie Western	Middle-upper //British	Young adult /Virgin	/To marry Tom

### 1963-65 GROUP 3: DEFINITION OF FEMALE CHARACTERS

FT	Gp 3 Name	C/R/N	A/S	O/A
GF	Jill Masterson	/Anglosaxon/	Young adult /Uncommitt ed	Work for Goldfinger /
GF	Tilly Masterson	/Anglosaxon/	Young adult/	/To avenge her sister
GF	Pussy Galore	/Anglosaxon/	20s-30s /Uncommitt ed	Pilot/
M	Jessie Cotton	//American	Child/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	C/R/N	A/S	O/A
M	Susan Clayburn	//American	20s-30s /	Secretary/
M	Lil Mannering	Middle-upper/ /American	Young adult /Virgin	/She wants to marry Mark
MP	Banks' cook	Lower/ /British	Middleaged /	Cook/
MP	Ellen	Lower/ /British	30s-40s /	Maid /
MP	Katie nana	Middle-lower/ /British	40s-50s/	Nanny/
SH	Sandy	Middle-lower/ /British	Young adult /Uncommitt ed	Singer/
SH	Angie	Middle-lower/ /British	Young adult /Uncommitt ed	Singer/
SH	Lindsay	Middle-lower/ /British	Young adult /Uncommitt ed	Singer/
SH	Stella Winters	//American	Middleaged /Mother	Showbusine ss agent /Money and power
SH	Stella Winters' maid	/Black /American	20s-30s/	Maid/
SH	'Bride'	//Yugoslavia n	20s-30s /Virgin	Farmworker /
TJ	Jenny Jones aka Mrs Waters	Lower/ /British	Young > /Sexually active	(initially ) Maid/
TJ	Molly	Low/ /British	20s /Sexually active	/She wants a job as maid to Sophie
TJ	Honor	Lower/ /British	20s /	Maid/



#### Appendix 3.4: Character construction in sample films

FT	Gp 3 Name	C/R/N	A/S	O/A
TJ	Aunt Western	Upper/ /British	Old/	/She wants Sophie suitably married
TJ	Innkeeper at the first inn	Middle-lower / /British	30s-40s/	Innkeeper/
TJ	Harriet Fitzpatrick	Middle-upper //British	20s-30s /Adulterou s wife	/Pleasure
TJ	Lady Belleston	Upper //British	30s+ /Sexually independen t wife	/Pleasure, power, Tom
TJ	Mrs Miller	Lower-middle //British	Old/	/Tom's well being

#### 1963-65 GROUP 4: DEFINITION OF FEMALE CHARACTERS

FT	Gp 4 Name	C/R/N	A/S	O/A
GF	Blonde swimmer		Young/	
GF	Couples			
GF	Sunbathers			
GF	Dink		Young/	
GF	Hotel maid		Young/	Maid/
GF	Miss Moneypenny	//British	20s-30s/	Secretary/
GF	Air Hostess			Air hostess/
GF	Children		Children/	
GF	Swiss woman	//Swiss	Old/	Guard for Goldfinger /
GF	Mylee	/Oriental/	Young/	Cabin attendant, guard/
GF	Sidney		Young/	Pilot/

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
GF	Champagne squad		Young/	Pilots/
HDN	Crowd of girls		Teenage/	
HDN	Canteen women			Cafteria workers/
HDN	Couple			
HDN	Schoolgirls		Teenage	Students/
HDN	Woman with lapdog		20s/	
HDN	Blonde with Grandfather		20s/	
HDN	Fans		Teenage/	
HDN	Photographers and Journalists		20s-30s/	Photograph ers, Journalist ss/
HDN	Waitresses			Waitresses
HDN	Couple			
HDN	Woman			
HDN	Costumed women		20s-30s/	Performers /
HDN	Woman in sweater		20s/	
HDN	Secretary in teenage show office		20s/	Secretary/
HDN	Costumed women		20s-30s/	Performers /
HDN	Assistant on light opera set		20s/	Production assistant/
HDN	Assistant on Beatles' set		20s/	Production assistant/
HDN	Make up technicians		20s/	Make up technician s/

# **Appendix 3.4: Character construction in sample films**

<b>FT</b>	<b>Gp 4 Name</b>	<b>C/R/N</b>	<b>A/S</b>	<b>O/A</b>
HDN	Dancers on Beatles' set		20s/	Dancers/
HDN	Diners			
HDN	Servers		Middleage/	Canteen workers/
HDN	Two girls		Teenage/	
HDN	Woman outside junk shop		20s/	
HDN	Barwoman		30s+/	Barmaid/
HDN	Customer			
HDN	Queue of fans		Teenage/	
HDN	Woman on building site		20s/	
HDN	Audience		Young/	
M	Strutt's secretary		20s/	Secretary/
M	Crowd, station			
M	Mrs Maitland	Middle//	Middleage/	Receptionist/
M	Children		Children/	
M	Mrs Cotton		/Mother	Works/
M	Passers by			
M	Rutlands staff			Office workers/
M	Miss Blakely	Middle//	Middleage/	Secretary/
M	Stella Rutland		29/Wife	
M	Spectators			
M	Rita	Low//	Middleage-old/	Cleaner/
M	Waitresses, diner		20s-30s/	Waitresses /
M	Customers			
M	Wedding guest		Middleage/	

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
M	Diners, ship			
M	Passengers, ship's bar			
M	Rutland guests			
M	Mrs Strutt	Middle//	Middleage/ Wife	
M	Riders			
M	Mrs Turpin	Low//	30s-40s /Wife	
MP	Passers by			
MP	Miss Rock		Middleage/	
MP	Mrs Corey		Old /Mother	
MP	Misses Corey		20s/	
MP	Mistress Simmons		Middleage/	
MP	Prospective nannies		Middleage/	Nannies/
MP	Passers by			
MP	Riders: animated drawings			
MP	Spectators: animated drawings			
MP	Bird woman	Low//	Old/	
MP	Bank clients			
MP	Woman in city alley		Old/	
MP	Lady in carriage		20s-30s/	
MP	Passers by			
MP	Women and girls with kites			

# **Appendix 3.4: Character construction in sample films**

FT	Gp 4 Name	C/R/N	A/S	O/A
SH	Children at the roadside		Children/	
SH	Two women in cyclist's trailer		20s/	
SH	Two women in Paris		20s-30s/	
SH	Dancers, Paris club			
SH	Two Frenchwomen	//French	Middleage/	
SH	Buxom woman	//French	30s/	
SH	Flower seller	//French	Old > Young > Old/	
SH	Woman in yellow dress	//French	20s-30s/	
SH	Two old women in black	//French	Old > Young > Old/	
SH	Thre little girls	//French	Children > Young > Children/	
SH	Cross woman in glasses	//French	Old > 20s-30s > Old/	
SH	Passers by, Paris			
SH	Members of Orlando's troupe	//French		Performers /
SH	Waitress, Swiss cafe	//Swiss	Young/	Waitress/
SH	Soldier's girlfriend	//Swiss	Young/	
SH	Diners, Austrian restaurant	//Austrian		
SH	Woman with donkey	//Yugoslavia n		

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
SH	Women in farm	//Yugoslavia n		
SH	Mother of the 'bride'	//Yugoslavia n	Old /Mother	
SH	Passers by, Athens			
SH	Journalists, photographers Athens street			Journalist s, photograph ers/
SH	Journalists, Photographers Athens hotel			Journalist s, photograph ers/
TJ	Allworthy servants	Low/ /British		Servants/
TJ	Bridget	Middle-upper / /British	20s-30s >/	
TJ	Mrs Wilkins	Lower-middle //British	Middleage- old/	Housekeepe r/
TJ	Villagers	Low//British		
TJ	Molly's mother and sisters	Low/ /British		
TJ	Congregation	//British		
TJ	Western servants and farmworkers	//British		Servants/
TJ	Serving girl at the first inn	//British		Servant/
TJ	Women at the Upton inn	//British		
TJ	Innkeeper at the Upton inn	//British		Innkeeper/
TJ	Riders in the hunt, Upton			
TJ	People in the street, London			

#### Appendix 3.4: Character construction in sample films

FT	Gp 4 Name	C/R/N	A/S	O/A
TJ	Abigail	//British	20s/	Maid/
TJ	Dancers, Vauxhall gardens			
TJ	Lady Belleston's maid		20s/	Maid/
TJ	Prisoners			
TJ	Mrs Miller's maid		20s/	Maid/

#### NARRATIVE RESOLUTION OF GROUP 1 AND 2 CHARACTERS IN SAMPLE FILMS

Years	FT	Character Name	Narrative Resolution
45-46	MSM	Maddalena /Rosanna	Death
	SV	Francesca Cunningham	She is cured of her neurosis, plays the piano again, and freely chooses Nicholas
	BE	Laura Jesson	Embracing her husband, Fred
	PI	Diana Fraser	Death
	WL	Caroline	Looking forward to marriage with Ralph
	WL	Barbara	Death
	MSM	Angela Labardi	She will probably marry Evelyn
	BSM	Sister Mary Benedict	Her aim, to save the school, is achieved, but she is sent to another post because of ill health
	PI	Sally Benton	She survives and is met by her man on her return to UK
	PI	Joan Draper	We can assume that her marriage to Alan Pearson will last



#### Appendix 3.4: Character construction in sample films

Years	FT	Character Name	Narrative Resolution
55-56	EE	Kate	Unresolved
	EE	Abra	She will marry Cal whom she loves
	RWC	Judy	She forms a couple with Jim
	RFS	Thelma Edwards	Bader survives and returns home to her
	S	Debbie Edwards	She returns to the White settlers' community, to the Jorgensen family
	S	Laurie Jorgensen	We can assume that she will marry Marty
63-65	M	Marnie	She acknowledges her 'sickness' and her criminality; she wants it 'all cleared up' and she wants to 'stay with' Mark
	M	Bernice	She is left alone. The central achievement of her life, raising Marnie, is discredited and she loses Marnie to Mark
	MP	Mary Poppins	Having successfully achieved her aim of reuniting the Banks family she is left alone and leaves, as she arrived, flying over London
	MP	Winifred Banks	Happily embedded in the nuclear family unit, she uses her suffragette sash as a tail for the children's kite
	MP	Jane Banks	She participates in the happy family outing to fly the mended kite
	SH	Barbara Winters	She will marry Don
	TJ	Sophie Western	She will marry Tom